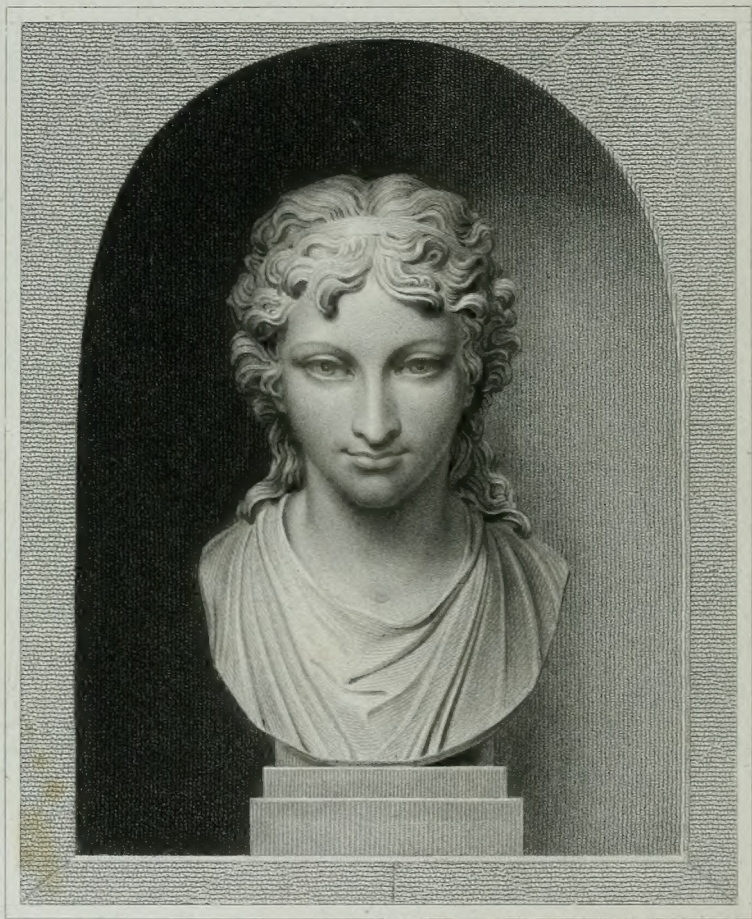








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Drawn by H. Corbould.

Engraved by J. Thomson.

THE HONORABLE ANNE SEYMOUR DAMER.

*From a Bust executed in Marble by Herself
in the Collection of the late
R. Payne Knight Esq. bequeathed by him
to the British Museum.*

ANECDOTES
OF
PAINTING IN ENGLAND;
WITH SOME
ACCOUNT OF THE PRINCIPAL ARTISTS;
AND
INCIDENTAL NOTES ON OTHER ARTS;
COLLECTED BY THE LATE
MR. GEORGE VERTUE;
DIGESTED AND PUBLISHED FROM HIS ORIGINAL MSS.
BY
THE HONOURABLE HORACE WALPOLE;
TO WHICH IS ADDED THE HISTORY OF
THE MODERN TASTE IN GARDENING.
WITH CONSIDERABLE ADDITIONS
BY
THE REV. JAMES DALLAWAY.
VOL. IV.



LONDON :
PRINTED AT THE SHAKSPEARE PRESS, BY W. NICOL, FOR
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MDCCCXXVII.



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* From an original painting by himself, in the Collection of His Grace the Duke of Bedford, copied by G. P. Harding, and drawn on the block by W. Harvey. The following inscription is on the back of the original—

This Portrait of Mr. Hogarth was made me a present of by him in friendly return for a *tobacco box* I gave him,

S. Graves,

Chiswick,

29 Dec. 1761.

TO HIS GRACE

C H A R L E S,

DUKE OF RICHMOND, LENOX, AND
AUBIGNY.*

MY LORD,

IT is not to court protection to this work ; it is not to celebrate your Grace's virtues and abilities, which want no panegyric ; it is to indulge the sentiments of respect and esteem, that I take the liberty of prefixing your name to this volume, the former parts of these Anecdotes having been inscribed to a Lady, now dead, to whom I had great obligations. The publications of my press have been appropriated to Gratitude and Friendship, not to Flattery. Your Grace's singular Encouragement of Arts, a virtue inherited with others from your Noble Father,

* [Charles Lennox, third Duke of Richmond, died December 29, 1806.]

intitles you to this Address; and allow me to say, my Lord, it is a proof of your Judgment and Taste, that in your countenance of talents there is but one instance of partiality—I mean, your Favour to,

MY LORD,

Your Grace's

Most faithful and obedient

Humble Servant,

HORACE WALPOLE.

ADVERTISEMENT.*

THIS last volume has been long written, and even printed. The publication,† though a debt to the purchasers of the preceding volumes, was delayed from motives of tenderness. The author, who could not resolve, like most biographers, to dispense universal panegyric, especially on many incompetent artists, was still unwilling to utter even gentle censures, which might wound the affections, or offend the prejudices of those related

* [Prefixed to the Fourth Volume, 1780.]

† It was not published till October 9, 1780, though printed in 1771. [Mr. W. means the last volume of the *Anecdotes of Painting*. The volume of the *Engravers* had been published in 1762. Farther information respecting the “*Anecdotes*,” and their appearance, may be collected from Mr. W.’s correspondence, and which is of course the most authentic.

In 1770, to *Mr. Cole*. “The last volume of my *Anecdotes* is completed.” In 1780, “The first edition of the *Anecdotes* was of 300 of the two first volumes; and of as many of the third volume, and of the volume of *Engravers*. Then there was an edition of 300 of all four.” “I am ashamed at the price of my book, though not my fault; but I have so often been guilty myself of giving ridiculous prices for rarities, though of no intrinsic value, that I must not condemn the same folly in others.” With regard to certain *microscopic* criticisms, Mr. W. observes, “I took my dates and facts from the sedulous and faithful *VERTUE*, and piqued myself on little but on giving an idea of the spirit of the times, with respect to the arts, at the different periods.”]

to the persons whom truth forbid him to commend beyond their merits. He hopes, that as his opinion is no standard, it will pass for mistaken judgment with such as shall be displeased with his criticisms. If his encomiums seem too lavish to others, the public will at least know that they are bestowed sincerely. He would not have hesitated to publish his remarks sooner, if he had not been averse to exaggeration.

The work is carried as far as the author intended to go, though he is sensible he could continue it with more satisfaction to himself, as the arts,* at least those of painting and architecture, are emerging from the wretched state in which they lay at the accession of George the first. To architecture, taste and vigour were given by Lord Burlington and Kent—They have successors†

* [Sculpture should not have been passed over in silence, with any just appreciation of the talents of Nollekins, Banks, or Bacon, which were exhibited before the year 1780. The present age has estimated the merit of these artists individually;—as a classic, Banks has deserved the palm. Flaxman had not distinguished himself at that period.]

† [Mr. W. here clearly alludes to the external ornaments upon the walls of the *Adelphi* buildings and the gateway which leads to Sion House, by *the Adams's*. The works of Robert and James Adam were published in numbers, four of which had appeared before 1776, and contained architectural plans and descriptions of Sion House, Caen Wood, Luton Park House, and Lansdowne House, Berkeley Square; the two last mentioned were built for the Premier, Lord Bute, who greatly patronised them. None of these structures “degenerate into

worthy of the tone they gave ; if, as refinement generally verges to extreme contrarieties, Kent's ponderosity does not degenerate into filligraine— But the modern Pantheon uniting grandeur and lightness, simplicity and ornament, seems to have marked the medium,* where Taste must stop. The architect who shall endeavour to refine on Mr. Wyatt, will perhaps give date to the age of embroidery. Virgil, Longinus, and Vitruvius† afford no rules, no examples, of scattering finery.

This delicate redundance of ornament growing into our architecture might perhaps be checked, if our artists would study the sublime dreams of

filligraine," but display decorations selected from entablatures of classic antiquity. The house at Kedleston, which they designed for Lord Scarsdale, abounds in parts, copied from the finest examples of Palmyra and Spalatro.]

* [This temple of elegance and pleasure was so nearly destroyed by fire, about thirty years ago, that it has not been since applied to its original destination. The walls only remain. The architect had not exceeded his twenty-first year, (1764) when he astonished and delighted the world of architectural science and taste. Praise so bestowed, seconded, as it certainly was, by superior merit, soon placed JAMES WYATT in a very eminent rank among English architects ; and he was consequently engaged, during a long period, 'till he had reached the age of seventy years, in works most distinguished by taste, magnificence and boundless expense. The future historian of the arts, in the reigns of George the Third and Fourth, will find in them an ample field for the display of his powers of description and criticism.]

* [“ Eum Architectum oportet usû esse peritum et solertem, qui demerè aut adjicere prescriptis valet.” *Vitruvius.*]

Piranesi, who seems to have conceived visions of Rome beyond what it boasted even in the meridian of its splendor. Savage as Salvator Rosa, fierce as Michael Angelo, and exuberant as Rubens,* he has imagined scenes that would startle geometry, and exhaust the Indies to realize. He piles palaces on bridges, and temples on palaces, and scales Heaven with mountains of edifices. Yet what taste in his boldness! what grandeur in his wildness! what labour and thought both in his rashness and details! Architecture, indeed, has in a manner two sexes; its masculine dignity can only exert its muscles in public works and at public expence: its softer beauties come better within the compass of private residence and enjoyment.

How painting has rekindled from its embers, the the works of many living artists demonstrate.† The prints after the works of sir Joshua Reynolds

* [GIOVANNI BATTISTA PIRANESI (died at Rome 1778, aged 71) whose works are well known. They consist of nearly twenty large volumes in folio, containing, upon an average, fifty plates each. The "Antiquities of Rome," are in a bold and free style of etching, peculiar to himself. His views of ruins are, many of them, the effort of his own imagination, and strongly characterise the magnificence of his ideas. *Gilpin*, (*Essay on Prints*, p. 118.) speaking *technically*, says that "his great excellence lay in execution, of which he was a consummate master. His faults are many. His horizon is often taken too high—his views are frequently ill chosen—his objects crowded; his forms ill shaped—of the distribution of light and shade, he has little knowledge, &c. &c."]

† [The prints after the designs of Sir Joshua Reynolds

have spread his fame to Italy, where they have not at present a single painter that can pretend to rival an imagination so fertile; that the attitudes of his portraits are as various* as those of history. In what age were paternal despair and the horrors of death pronounced with more expressive

amount, according to the most authentic catalogue, published in *Northcote's Life of Sir J. R.* to those of historical and fancy subjects, 132. Portraits 150, and chiefly in mezzotinto. A complete collection of prints from his entire works are now in the course of publication, by W. Reynolds.]

* Sir J. Reynolds has been accused of plagiarism for having borrowed attitudes from ancient masters. Not only candour but criticism must deny the *force* of the charge. When a single posture is imitated from an historic picture and applied to a portrait in a different dress and with new attributes, this is not plagiarism, but quotation: and a quotation from a great author, with a novel application of the sense, has always been allowed to be an instance of parts and taste; and may have more merit than the original. When the sons of Jacob imposed on their father by a false coat of Joseph, saying, "Know now whether this be thy son's coat or not?" they only asked a deceitful question—but that interrogation became wit, when Richard I. on the Pope reclaiming a bishop whom the King had taken prisoner in battle, sent him the prelate's coat of mail, and in the words of scripture asked his holiness, whether **THAT** was the coat of his son, or not? Is not there humour and satire in Sir Joshua's reducing Holbein's swaggering and colossal haughtiness of Henry VIII. to the boyish jollity of Master Crewe?† One prophecy I will venture to make; Sir Joshua is not a plagiarist, but will beget a thousand. The exuberance of his invention will be the grammar of future painters of portrait.

† Master Crewe, painted for J. Crewe, Esq. now at Crewe Hall, Cheshire. Engraved by Smith, 1776.

accents than in his picture of Count Ugolino? * When was infantine loveliness, or embryo-passions touched with sweeter truth than in his portraits of Miss Price and the baby Jupiter? † What frankness of nature in Mr. Gainsborough's landscapes; ‡ which may entitle them to rank in the noblest collections! What genuine humour in Zoffanii's comic scenes; § which do not, like the works of

* [Ugolino and his children, in the dungeon; purchased by a late Duke of Dorset for 400*l.* Now at Knowle, and engraved by Dixon.]

† [Infant Jupiter, purchased by the late Duke of Rutland for 100*l.* now at Belvoir Castle; engraved by Smith, 1775. Miss Price, painted for Uvedale Price, Esq. of Foxley, Herefordshire, engraved by J. Watson, 1770.]

‡ [THOMAS GAINSBOROUGH, died 1788, aged 61. "It is in his chaste and picturesque delineation of English landscape, so exquisitely exhibited in his admirable pictures of our domestic scenery; the bewitching embellishments with which he has decorated them of groups of cottage children; the charming rusticity of his husbandmen, their horses and their cattle; and the characteristic simplicity of the whole, that his transcendent merit is peculiarly conspicuous." *Bryan. Sir J. Reynolds* observes of him, that "his grace was not academical nor antique, but selected by himself from the great school of nature." Two of his early landscapes are in the collection of J. Hawkins, Esq. of Bignor Park, Sussex, and one of the finest of his later compositions was given by the late Sir G. Beaumont to the National Gallery. No less than sixty-nine of his works were exhibited in the Gallery of the British Institution, in 1814.]

§ [JOHAN ZOFFANIJ, a native of Frankfort, died in 1795, came to England when about thirty years old. He soon acquired celebrity by his admirable portraits of favourite dramatic per-

Dutch and Flemish painters, invite laughter to divert itself with the nastiest indelicacy of boors!

Such topics would please a pen that delights to do justice to its country—but the author has forbidden himself to treat of living professors. Posterity appreciates impartially the works of the dead. To posterity he leaves the continuation of these volumes; and recommends to the lovers of arts the industry of Mr. Vertue, who preserved notices of all his cotemporaries, as he had collected of past ages, and thence gave birth to this

formers, Garrick, Foote and Weston, in their best comic characters. The first mentioned, indeed, had many of his pictures; and may be considered as his patron. He painted Garrick's portrait with better success than Gainsborough had done—who excused himself, “from the difficulty of making a true likeness of those who had every body's face but their own.” He may be called the “Historian of the Stage of Garrick.” Those who remember that inimitable actor, will be grateful to Zoffanij, for the accuracy with which he has recorded all that it was possible to catch of his exquisite, but evanescent art.” His pictures best known, are the Royal Academy, representing thirty-six accurate portraits, and the Tribune of the Florence Gallery, into which he has introduced those of twenty English gentlemen. The late Mr. Townley had the interior of his statue room, with himself and D'Hancarville in conversation. An elaborate engraving of it has been completed within the present year, in which Mr. T. and the apartment which he delighted to embellish, are represented with no common truth of resemblance. Zoffanij afterwards went upon a speculation to India, where he painted groups, the chief of which were Nabobs, both native and British, and returned with increased fortune, but with talents and health much impaired.

work. In that Supplement will not be forgotten the wonderful progress in miniature of Lady Lucan,* who has arrived at copying the most exquisite works of Isaac and Peter Oliver, Hoskins

* [MARGARET COUNTESS OF LUCAN died in 1815. This singularly excellent talent of copying illuminations and miniatures was exerted in completing embellishments of Shakespeare's historical plays, in five folio volumes, now preserved in the library at Althorp. From *Dr. Dibdin's Ædes Althorpianae*, v. i. p. 200, the following account of this monument of female genius is extracted. "During sixteen years, this accomplished lady pursued the pleasurable toil of illustration, having commenced in her fiftieth and finished in her sixty-sixth year. Whatever of taste, beauty and judgment in decoration by means of portraits, landscapes, houses and tombs—flowers, birds, insects, heraldic ornaments and devices, could dress our immortal bard in a yet more fascinating form, has been accomplished by a noble hand which undertook an Herculean task; and with a truth, delicacy and finish of execution which have been very rarely imitated." The colophon of the fifth volume is illustrated by a drawing of the portrait of Lady Lucan, in her 66th year, attended by Genius, Affection and Perseverance, by her daughter Lavinia Countess Spencer. The colophon is inscribed

MARGARET COUNTESS OF LUCAN

ÆT : SUÆ LXVI.

Genius, Affection

and

Perseverance

Record the Completion of this beautiful work,

Happily conceived, cordially undertaken,

and

Zealously pursued.

Begun in MDCCXC.

Finished in MDCCCVI.

See *Lord Orford's Works*, 4to. 1798, v. 2, p. 425.]

and Cooper, with a genius that almost depreciates those masters, when we consider that they spent their lives in attaining perfection ; and who, soaring above their modest timidity, has transferred the vigour of Raphael to her copies in water-colours. There will be recorded the living etchings of Mr. H. Bunbury,* the second Hogarth, and first imitator who ever fully equalled his original ; and who, like Hogarth, has more humour when he invents, than when he illustrates†—probably because genius can draw from the

* [HENRY WILLIAM BUNBURY, Esq. died in 1811, aged 61. The productions of his pencil were from early infancy, the delight and admiration of his friends, and afterwards of the public. The original vein of true humour in most of his drawings, and the grace which he displayed in others, were such as to render his works justly popular in his day. His is no common instance of the union of talents of such a various and opposite character, in the same artist, had to so great an extent. It must in candour, be allowed, that Mr. W's criticism, if it were just when applied to his illustrations of *Tristram Shandy*, were not less so, with reference to his elucidation of scenes in *Shakespear*.

Who would suspect the ascetic Barry of paying a compliment so refined and elegant as the following, to Mr. Bunbury ? “ As to Mr. Bunbury, who had so happily succeeded in the vein of humour and caricatura, he has for some time past altogether relinquished it for the more amiable pursuit of beautiful nature : this is indeed not to be wondered at, when we recollect that he has in Mrs. Bunbury, so admirable an exemplar of the most finished grace and beauty, continually at his elbow.” *Works*, v. 2, p. 386.]

† For instance, in his prints to *Tristram Shandy*.

sources of nature with more spirit than from the ideas of another. Has any painter ever executed a scene, a character of Shakespeare, that approached to the prototype so near as Shakespeare himself attained to nature? Yet is there a pencil in a living hand as capable of pronouncing the passions as our unequalled poet; a pencil not only inspired by his insight into nature, but by the graces and taste of Grecian artists—but it is not fair to excite the curiosity of the public, when both the rank and bashful merit of the possessor, and a too rare exertion of superior talents, confine the proofs to a narrow circle. Whoever has seen the drawings, and basreliefs, designed and executed by Lady Diana Beauclerc,* is sensible

* [LADY DIANA SPENCER, the wife of Topham Beauclerk, of literary distinction, died in 1808, at the advanced age of seventy-four. In so high estimation were the graphic performances of this honourable lady held by Mr. W. that he constructed an hexagon tower in 1776, and designated it the "Beauclerk Closet." "It was built (he says) purposely for the reception of seven incomparable drawings by Lady Diana Beauclerk for scenes in the *Mysterious Mother*:—these sublime drawings, the first she ever attempted, were all conceived and executed in a fortnight." *Walpole's Works*, 4to. v. ii. p. 504. *Description of Strawberry-hill*.

She pursued this style of art, almost exclusively afterwards, and in 1796, gave designs for a Translation of *Burger's* German poem of *Leonora*, by her nephew *W. R. Spencer, Esq.* published in folio. In 1797, she added a series of designs for a splendid edition of *Dryden's Fables*, folio. These will confirm Mr. W's partiality, by proofs of an elegant and fertile imagination and classic taste.]

that these imperfect encomiums are far short of the excellence of her works. Her portrait of the Duchess of Devonshire, in several hands, confirms the truth of part of these assertions. The nymph-like simplicity of the figure is equal to what a Grecian statuary would have formed for a dryad or goddess of a river. Bartolozzi's print of her two daughters after the drawing of the same lady, is another specimen of her singular genius and taste. The gay and sportive innocence of the younger daughter, and the demure application of the elder, are as characteristically contrasted as Milton's *Allegro* and *Penseroso*. A third female genius is Mrs. Damer, daughter of General Conway, in a walk more difficult and far more uncommon than painting. The annals of statuary record few artists of the fair sex, and not one that I recollect of any celebrity.* Mrs. Damer's busts from the life are not inferior to the antique, and

* [Mr. W's observation is not strictly correct. The celebrity of *PROPERTIA DE' ROSSI* of Bologna is sufficiently known from *Vasari's* account of her, and her singular talents as a female sculptor. (T. i, p. 171, Edit. 1568,) where is a portrait engraved in wood, but of uncertain resemblance. *D'Argenville*, (*Vies des fameux Sculpteurs*, T. ii. p. 3,) relates an affecting anecdote of her. She was the victim of an unfortunate attachment, and died at an early age, in 1530; immediately upon the completion of a beautiful bas-relief in white marble, the subject of which was Joseph and Potiphar's wife.

The HONOURABLE ANNA SEYMOUR DAMER, to whom Mr. W. bequeathed his villa at Strawberry-hill, and its rare contents.

theirs we are sure were not more like. Her shock dog, large as life, and only not alive, has a

Since the year 1780 she has produced several specimens of sculpture, both in marble and terra-cotta, progressively increasing in number and excellence. She first acquired the elements of the art from Ceracci, and afterwards perfected herself in the practical part, in the *studio* of the elder Bacon.

Sculptures and Models by the Hon. Anna Seymour Damer.

Two Kittens in white marble, and an Osprey Eagle in terra cotta. Strawberry-Hill.

A Dog in marble, presented to the late Queen Charlotte. Landgravine of Hesse Homberg.

A group of two Sleeping Dogs in white marble, presented to her brother-in-law, the late Duke of Richmond. Goodwood, Sussex.

A marble of her own favourite Italian Greyhound.

Models in terra cotta, of other Dogs.

His late Majesty, in marble, larger than life. Register's Office, Edinburgh.

Bust of C. J. Fox, in marble, presented in person to Napoleon, in 1815.

Two colossal heads in Portland stone, representing Tame and Isis, as key stones of the centre arch of Henley Bridge, Oxfordshire.

Bust in stone (on a monument in Sundridge Church, Kent), of her mother, the Countess of Aylsbury, who was re-married to General Seymour Conway.

Bust, heroic size, of Lord Nelson, presented to the City of London.

Model in terra cotta, for a Bust of Sir Joseph Banks (in bronze). British Museum.

A head of a young Bacchus, (Portrait of Prince Lubomirski). Bodleian Gallery, Oxford.

Mrs. Siddons, in the character of the Tragic Muse. Bust.

Bust of Herself, in marble. Gallery at Florence.

looseness and softness in the curls that seemed

Bust of Herself, given to the late R. P. Knight, Esq. with an inscription—

HANC SUI-IPSIUS EFFIGIEM. AD VOTA VETERIS AMICI RICHARDI PAYNE KNIGHT, SUA MANU FECIT ANNA SEYMOUR DAMER, now in the British Museum, with his Collection. Engraved for this work.

Isis, Bust in Greek marble. T. Hope, Esq.

Lady Viscountess Melbourn, bust in marble. Earl Cowper.

Lady Elizabeth Forster, (afterwards Duchess Dowager of Devonshire). D. of Devonshire.

Honourable Peniston Lamb, as Mercury, bust in marble.

Paris, a small bust, in marble.

Sir Humphry Davy, bust in marble.

Two Basso-relievos from Coriolanus and Marc Antony, for the Shakespear Gallery, models in terra-cotta.

Thalia. Bust in marble.

Caroline, Countess of Aylsbury. Ditto.

Field Marshal Seymour-Conway. Ditto in terra-cotta.

The late Queen Caroline. Ditto.

A Muse, head in bronze.

Bust of Lord Nelson, model for a cast in bronze, sent as a present to the King of Tanjore.

The Editor has been favoured with this accurate list of Mrs. Damer's performances by her relative, Sir Alexander Johnston, late President of His Majesty's Council in the Island of Ceylon. The King of Tanjore, a Hindoo sovereign of great power and influence in the South of Asia, had discovered to Sir Alexander in various communications with him, an ardent desire to disseminate among his Court, a knowledge and love of the arts, as practised in Europe. This circumstance having been made known to Mrs. Damer, she completed a bust of Nelson (the last mentioned) for the acceptance of the Royal amateur, and which Sir Alexander presented to him.

It would be a subject of proud congratulation to Mrs. Damer, if this able specimen of her singular talent, should first tend

impossible to terra-cotta : it rivals the marble one of Bernini in the Royal collection. As the ancients have left us but five animals of equal merit with their human figures, namely, the Barberini goat,* the Tuscan boar, the Mattei eagle, the eagle at Strawberry-hill, and Mr. Jennings's, now Mr. Duncombe's, dog, the talent of Mrs. Damer must appear in the most distinguished light. Aided by some instructions from that masterly statuary Mr. Bacon, she has attempted and executed a bust in marble. Ceracchi, from whom first she received four or five lessons, has given a whole figure of her as the muse of Sculpture, in which he has happily preserved the graceful lightness of her form and air.†

Little is said here but historically of the art of Gardening. Mr. Mason, in his first beautiful canto on that subject, has shown that Spenser and

to disseminate through that remote nation, a desire of acquiring statuary by British artists, and an eventual imitation of it.]

* [The "Stanza dei Animali," in the Pope's collection at the Vatican, would contest this criticism. The Townleian eagle and greyhound in the British Museum, are perhaps not inferior to those five, mentioned above.]

† [This statue has been lately contributed to the Museum by Mrs. Damer.

— CERACCI, was a young Italian sculptor of rising talents. Sir J. Reynolds sate to him, for the only bust in marble which was ever executed of that illustrious painter. Ceracchi was in France during the Revolution, and having been implicated in the plot to destroy Buonaparte, suffered under the guillotine. *Northcote.*]

Addison ought not to have been omitted in the list of our authors who were not blind to the graces of natural taste. The public must wish, with the author of this work, that Mr. Mason would complete his poem, and leave this essay as unnecessary as it is imperfect.*

The historic compositions offered for St. Paul's by some of our first artists, seemed to disclose a vision of future improvement†—a period the more to be wished, as the wound given to painting through the sides of the Romish religion menaces the arts as well as idolatry—unless the methodists, whose rigour seems to soften and adopt the artifices of the catholics, [for our itinerant mountebanks already are fond of being sainted in mezzotinto, as well as their St. Bridgets and Teresas] should borrow the paraphernalia of enthusiasm now waning in Italy, and superadd the witchery of painting to that of music. Whitfield's temples encircled with glory may convert rustics, who have never heard of his or Ignatius Loyola's peregrinations. If enthusiasm is to revive, and tabernacles to rise as convents are demolished, may we not hope at least to see them painted? Le Sueur's cloyster at Paris makes some little amends for the imprisonment of the

* [The first book of the "*English Garden*," was published by Mason in 1772, the second in 1777, the third in 1779, and the last in 1783, 8vo. with a Commentary by W. Burgh, Esq.]

† [See vol. iii. p. 183.]

Carthusians. The absurdity of the legend* of the reviving canon is lost in the amazing art of the painter ; and the last scene of St. Bruno expiring, in which are expressed all the stages of devotion from the youngest mind impressed with fear to the composed resignation of the prior, is perhaps inferior to no single picture of the greatest master. If Raphael died young, so did Le Sueur ; the former had seen the antique, the latter only prints from Raphael : yet in the Chartreuse, what airs of heads ! what harmony of colouring ! what aerial perspective ! How Grecian the simplicity of architecture and drapery ! How diversified a single quadrangle, though the life of a hermit be the only subject, and devotion the only pathetic ! In short, till we have other pictures than portraits, and painting has ampler fields to range in than private apartments, it is in vain to expect the art should recover its genuine lustre. Statuary has still less encouragement ; sepulchral decorations are almost disused ; and though the rage for portraits is at its highest tide both in pictures and prints, busts and statues are never demanded. †

* [EUSTACHE LE SUEUR, 1617-1655. The history of St. Bruno was painted upon board, consisting of twenty-two pictures, originally hung up in the Cloister of the Chartreux, at Paris. They have been transferred to canvas, and are now a chief ornament of the Royal Gallery of the Louvre.]

† [At the date of this Advertisement, Nollekins and Bacon had finished many Busts, and several of their most admired emblematical statues, for sepulchral monuments.]

We seem to wish no longer duration to the monuments of our expence, than the inhabitants of Peru and Russia, where edifices are calculated to last but to the next earthquake or conflagration.

October 1, 1780.

Carthusians. The absurdity of the legend* of the reviving canon is lost in the amazing art of the painter ; and the last scene of St. Bruno expiring, in which are expressed all the stages of devotion from the youngest mind impressed with fear to the composed resignation of the prior, is perhaps inferior to no single picture of the greatest master. If Raphael died young, so did Le Sueur ; the former had seen the antique, the latter only prints from Raphael : yet in the Chartreuse, what airs of heads ! what harmony of colouring ! what aerial perspective ! How Grecian the simplicity of architecture and drapery ! How diversified a single quadrangle, though the life of a hermit be the only subject, and devotion the only pathetic ! In short, till we have other pictures than portraits, and painting has ampler fields to range in than private apartments, it is in vain to expect the art should recover its genuine lustre. Statuary has still less encouragement ; sepulchral decorations are almost disused ; and though the rage for portraits is at its highest tide both in pictures and prints, busts and statues are never demanded. †

* [EUSTACHE LE SUEUR, 1617-1655. The history of St. Bruno was painted upon board, consisting of twenty-two pictures, originally hung up in the Cloister of the Chartreux, at Paris. They have been transferred to canvas, and are now a chief ornament of the Royal Gallery of the Louvre.]

† [At the date of this Advertisement, Nollekins and Bacon had finished many Busts, and several of their most admired emblematical statues, for sepulchral monuments.]

We seem to wish no longer duration to the monuments of our expence, than the inhabitants of Peru and Russia, where edifices are calculated to last but to the next earthquake or conflagration.

October 1, 1780.

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CORRIGENDA IN VOLUME III.

- Page 32. Althorpiana, read Althorpianæ.
— 44, n. l. 14, was, read way.
— l. 21, ib. read ob.
— 45, Qui, read Cui.
— 129, n. by Hollar, read with portraits engraved by Hollar.
— 137, n. Angassola, read Angussola.
— 184, n. Antonina, read Antonine.
— 225, n. J. Smith, read J. Faber.
— 231, n. as above.
— 306, n. yet, read they yet.

VOLUME IV.

- 32, n. Battista, read Giacomo.
— 35, n. Badmintin, read Badminton.
— 87, n. Verona, read Vicenza.
— 299, mehanical, read mechanical.
— 308, plagiary, read plagiarism.

ANECDOTES
OF
PAINTING, &c.

CHAPTER I.

Painters in the Reign of King George I.

WE are now arrived at the period in which the arts were sunk to the lowest ebb in Britain. From the stiffness introduced by Holbein and the Flemish masters, who not only laboured under the timidity of the new art, but who saw nothing but the starch and unpliant habits of the times, we were fallen into a loose, and, if I may use the word,* a *dissolute* kind of painting, which was not less barbarous than the opposite extreme, and yet had not the merit of representing even the dresses of the age. Sir Godfrey Kneller still lived, but only in name, which he prostituted by suffer-

* [“*Lege solutis,*”—*Hor.*]

ing the most wretched daubings of hired substitutes to pass for his works, while at most he gave himself the trouble of taking the likeness of the person who sat to him. His bold and free manner was the sole admiration of his successors, who thought they had caught his style, when they neglected drawing, probability, and finishing. Kneller had exaggerated the curls of full-bottomed wigs, and the tiaras of ribbands, lace, and hair, till he had struck out a graceful kind of unnatural grandeur; but the succeeding modes were still less favourable to picturesque imagination. The habits of the time were shrunk to awkward coats and waistcoats for the men; and for the women, to tight-laced gowns, round hoops, and half a dozen squeezed plaits of linen, to which dangled behind two unmeaning pendants, called lappets, not half covering their strait-drawn hair. Dahl, D'Agar, Richardson, Jervas, and others, rebuffed with such barbarous forms, and not possessing genius enough to deviate from what they saw into graceful variations, cloathed all their personages with a loose drapery and airy mantles which not only were not, but could not be the dress of any age or nation, so little were they adapted to cover the limbs, to exhibit any form, or to adhere to the person, which they scarce enveloped, and from which they must fall on the least motion. As those casual lappings and flowing streamers were imitated from nothing, they

seldom have any folds or *chiaro scuro* ; anatomy and colouring being equally forgotten. Linen, from what œconomy I know not, is seldom allowed in those portraits, even to the ladies, who lean carelessly on a bank, and play with a parrot they do not look at, under a tranquillity which ill accords with their seeming situation, the slightness of their vestment and the lankness of their hair having the appearance of their being just risen from the bath, and of having found none of their cloaths to put on, but a loose gown. Architecture was perverted to meer house-building, where it retained not a little of Vanbrugh ; and if employed on churches, produced at best but corrupt and tawdry imitations of Sir Christopher Wren. Statuary still less deserved the name of an art.

The new monarch was void of taste, and not likely at an advanced age to encourage the embellishment of a country, to which he had little partiality, and with the face of which he had few opportunities of getting acquainted ; though had he been better known, he must have grown the delight of it, possessing all that plain good-humoured simplicity and social integrity, which peculiarly distinguishes *the honest English private gentleman*. Like those patriots, it was more natural to George the first to be content with, or even partial to whatever he found established, than to seek for improvement and foreign orna-

ment. But the arts, when neglected, always degenerate. Encouragement must keep them up, or a genius revivify them. Neither happened under the first of the House of Brunswic. I shall be as brief as I can in my account of so ungrateful a period, for though the elder Dahl and Richardson, and a very few more had merit in some particulars, I cannot help again advertising my readers, that no reign, since the arts have been in any esteem, produced fewer works, that will deserve the attention of posterity. As the reign too was of no long duration, most of the artists had lived under the predecessors of George the first, or flourished under his son, where several will be ranked with more propriety. Of the former class was

LOUIS LAGUERRE,



Born 1663, Died 1721.

The assistant and imitator of Verrio, with whose

name his will be preserved when their united labours shall be no more, both being immortalized by that unpropitious line of Pope,

Where sprawl the saints of Verrio and Laguerre.

the same redundancy of history and fable is displayed in the works of both ; and it is but justice to say that their performances were at least in as good a taste as the edifices they were appointed to adorn.

Laguerre's father was a Catalan, who settled in France, and became master of the menagerie at Versailles. The son being born at Paris in 1663, Louis the fourteenth did him the honour of being his godfather, and gave him his own name. At first he was placed in the Jesuit's college, but having a hesitation in his speech, and discovering much inclination to drawing, the good fathers advised his parents to breed him to a profession that might be of use to himself, since he was not likely to prove serviceable to them. He however brought away learning enough to assist him afterwards in his allegoric and historic works. He then studied in the Royal Academy of Painting, and for a short time under Le Brun. In 1683 he came to England with one Ricard, a painter of architecture, and both were employed by Verrio. Laguerre painted for him most part of the large picture in St. Bartholomew's hospital, and succeeding so well when little above twenty,

he rose into much business, executing great numbers of cielings, halls, and staircases, particularly at Lord Exeter's at Burleigh, the staircase at old Devonshire-house in Piccadilly, the staircase and salon at Buckingham-house, the staircase at Petworth,* many of the apartments at Burleigh on the hill, where the walls are covered with his Cæsars, some things at Marlborough-house in St. James's Park, and, which is his best work, the salon at Blenheim.† King William gave him lodgings at Hampton-court, where he painted the labours of Hercules in chiaro scuro; and being appointed to repair those valuable pictures, the triumphs of Julius Cæsar by Andrea Montegna, he had the judgment to imitate the style of the original, instead of new cloathing them in vermilion and ultramarine; a fate that befel Raphael even from the pencil of Carlo Maratti.

Laguerre was at first chosen unanimously by the commissioners for rebuilding St. Paul's to decorate the inside of the cupola, but was set

* [The subject is, "The Life of Elizabeth, Duchess of Somerset, allegorically designated by many figures, and alluding to her being the last of her family, her auspicious marriage, and her children, who are introduced as attending a triumphal car.]

† [In the different compartments are represented the various habits and costume of different nations. The ceiling represents John, Duke of Marlborough, in a triumphal car. He is met by Peace, with Time, who reminds him of the rapidity of his own flight.]

aside by the prevailing interest of Thornhill, a preference not ravished from him by superior merit. Sir Godfrey Kneller was more just to him,* though from pique to Thornhill, and employed him to paint the staircase of his house at Witton, where Laguerre distinguished himself beyond his common performances. On the union of England and Scotland he was ordered by Queen Anne to make designs for a set of tapestry on that occasion, in which were to be introduced the portraits of her Majesty and the principal ministers; but though he gave the drawings, the work went no farther. A few pictures he painted besides, and made designs for engravers. In 1711 he was a director of an Academy of Painting erected in London, and was likely to be chosen governor on the resignation of Kneller, but was again baffled by his competitor Thornhill. In truth he was, says Vertue, a modest unintriguing man, and as his father-in-law† John Tijou said, God had made him a painter, and there left him. The ever-grateful and humble Vertue commends him highly, and acknowledges instructions received from him; the source, I doubt, of some of his encomiums. At a tavern in Drury-lane, where was held a club of virtuosi, he painted in chiaro scuro round the room a Bacchanalian procession, and made them a present of his labour. Vertue

* Vide Life of Kneller in the preceding volume, [p. 216.]

† A founder of iron balustrades.

thinks that Sir James Thornhill was indebted to him for his knowledge of historic painting on ceilings, &c. and says he was imitated by others,* as one Riario,† Johnson, Brown, and several, whose names are perished as well as that gawdy style.

Laguerre towards his latter end grew dropsical and inactive, and going to see the *Island Princess* at Drury-lane, which was acted for the benefit of his son, then newly entered to sing on the stage, he was seized with a stroke of apoplexy, and dying before the play began, April 20, 1721, he was buried in the church-yard of St. Martin's in the Fields.

John Laguerre the son had talents for painting, but wanted application, preferring the stage to more laborious studies. After quitting that profession, I think he painted scenes, and published a set of prints of *Hob in the well*, which had a great sale, but he died at last in indigent circumstances in March, 1748.

MICHAEL DAHL

Born 1656, Died 1743,

was born at Stockholm, and received some instructions from Ernstraen Klocke, an esteemed artist in that country and painter to the crown, who in

* Lanscroon was another assistant of Verrio and Laguerre, on his first arrival from Flanders. He died poor in 1737, leaving a son of his profession.

† Riario painted a staircase at Lord Carpenter's.



W. Heath sc.

MICHAEL MAHL.

From the Original by Sir

J. Reynolds, R.S.A.

LONDON

Printed by John Major 59, Fleet Street

1841.

the early part of his life had been in England. At the age of 22 Dahl was brought over by Mr. Pouters, a merchant, who five years afterwards introduced Boit from the same country. After a year's residence here, Dahl continued his travels in search of improvement, staid about a year at Paris, and bestowed about three more on the principal cities in Italy. At Rome he painted the portrait of P. F. Garroli, a sculptor and architect, under whom Gibbs studied for some time. But it was more flattering to Dahl to be employed by one that had been his sovereign, the famous Queen Christina. As he worked on her picture, she asked what he intended she should hold in her hand? He replied, a fan. Her majesty, whose ejaculations were rarely delicate, vented a very gross one, and added, "a fan! give me a lion; that is fitter for the Queen of Sweden." I repeat this, without any intention of approving it. It was a pedantic affectation of spirit in a woman who had quitted a crown to ramble over Europe in a motley kind of masculine masquerade, assuming a right of assassinating her galants, as if tyranny as well as the priesthood were an indelible character, and throwing herself for protection into the bosom of a church she laughed at, for the comfortable enjoyment of talking indecently with learned men, and of living so with any other men. Contemptible in her ambition by abandoning the happiest opportunity of per-

forming great and good actions, to hunt for venal praises from those parasites the litterati, she attained, or deserved to attain, that sole renown which necessarily accompanies great crimes or great follies in persons of superior rank. Her letters discover no genius or parts, and do not even wear that now trite mantle of the learned, the affectation of philosophy. Her womanish passions and anger display themselves without reserve, and she is ever mistaking herself for a Queen, after having done every thing she could to relinquish and disgrace the character.*

Dahl returned to England in 1688, where he found Sir Godfrey Kneller rising to the head of the profession, and where he had yet merit enough to distinguish himself as no mean competitor. His colouring was good, and attempting nothing beyond portraits, he has certainly left many valuable pictures, especially as he did not neglect every thing but the head like Kneller, and drew the rest of the figure much better than Richardson. Some of Dahl's works are worthy of Riley. The

* [*The Memoirs of Q. Christina, of Sweden*, have been published in four very large volumes, in 4to. by *Archenholtz*, Librarian to the Landgrave of Hesse-Cassel. He has printed 220 of the Royal Epistles, and two original works, 1. "*Ouvrage de loisir, Maximes et Sentences*," 2. "*Reflexions sur la vie et les actions du Grand Alexandre*," to whom, in her conversations, she had a habit of comparing herself. Her life and memoirs have engaged other authors, but the best is that by *Lacombe*, 1762, 12mo.]

large equestrian picture of his sovereign Charles the eleventh at Windsor has much merit, and in the gallery of admirals at Hampton-court he suffers but little from the superiority of Sir Godfrey. In my mother's picture at Houghton there is great grace, though it was not his most common excellence. At Petworth are several whole lengths of ladies by him extremely well coloured.* The more universal talents of Kneller and his assuming presumption carried away the croud from the modest and silent Dahl, yet they seem to have been amicable rivals, Sir Godfrey having drawn his portrait. He did another of himself, but Vertue owns that Sir Godfrey deserved the preference for likeness, grace, and colouring. Queen Anne sat to him, and Prince George was much his patron.

Virtuous and esteemed, easy in his circumstances and fortunate in his health, Dahl reached the long term of eighty-seven years, and dying October 20, 1743, was buried in St. James's church. He left two daughters, and about three years before lost his only son, who was a very inferior

* [These portraits, which merit Mr. W's commendation, are 1, Lady Anne Hervey, daughter of Ralph, Duke of Montagu. 2. Barbara Talbot, Lady Longueville. 3. Rachel Russel, Duchess of Devonshire. She was the daughter of William Lord Russel. 4. Anne Capel, Countess of Carlisle. 5. Margaret Sawyer, Countess of Pembroke. 6. Mary Somerset, Duchess of Ormond. 7. Juliana Allington, Lady Howe. 8. Jane Temple, Countess of Portland.]

painter, called the younger Dahl, but of whose life I find no particulars among Vertue's collections.

PETER ANGELIS

worked in a very different style from the two preceding painters, executing nothing but conversations and landscapes with small figures, which he was fond of enriching with representations of fruit and fish. His manner was a mixture of Teniers and Watteau, with more grace than the former, more nature than the latter. His pencil was easy, bright, and flowing, but his colouring too faint and nerveless. He afterwards adopted the habits of Rubens and Vandyck, more picturesque indeed, but not so proper to improve his productions in what their chief beauty consisted, familiar life. He was born at Dunkirk in 1685, and visiting Flanders and Germany in the course of his studies, made the longest stay at Dusseldorf, enchanted with the treasures of painting in that city. He came to England about the year 1712, and soon became a favourite painter; but in the year 1728 he set out for Italy,* where he spent three years. At Rome his pictures pleased extremely, but being of a reserved temper, and not ostentatious of his merit, he disgusted several

* After making an auction of his pictures, amongst which were copies of the four markets, then at Houghton, by Rubens and Snyder.

by the reluctance with which he exhibited his works : his studious and sober temper, inclining him more to the pursuit of his art, than to the advantage of his fortune. Yet his attention to the latter prevented his return to England as he intended, for stopping at Rennes in Bretagne, a rich and parliamentary town, he was so immediately overwhelmed with employment there, that he settled in that city, and died there in a short time, in the year 1734, when he was not above forty-nine years of age. Huyssing painted his picture while he was in England.

ANTONY RUSSEL

Is recorded by Vertue, as one of Riley's school, [consequently a painter of portraits] as were Murray and Richardson, though he owns with less success and less merit : nor does he mention any other facts relating to him, except that he died in July 1743, aged above fourscore. I should not be solicitous to preserve such dates, but that they sometimes ascertain the hands by which pictures have been painted—and yet I have lived long enough since the first volumes of this work were printed, to see many pieces ascribed to Holbein and Vandyck in auctions, though bearing dates notoriously posterior to the deaths of those masters : such notices as these often helping more men to cheat than to distinguish.

LUKE CRADOCK,

who died early in this reign, was a painter of birds and animals, in which walk he attained much merit by the bent and force of his own genius, having been so little initiated even in the grammar of his profession, that he was sent from Somerton near Ilchester in Somersetshire, where he was born, to be apprentice to a house-painter in London, with whom he served his time. Yet there, without instructions, and with few opportunities of studying nature in the very part of the creation which his talents led him to represent, he became, if not a great master, a faithful imitator of the inferior class of beings. His birds in particular are strongly and richly coloured, and were much sought as ornaments over doors and chimney-pieces. I have seen some pieces of his hand painted with a freedom and fire that intitled them to more distinction. He worked in general by the day and for dealers who retailed his works, possessing that conscious dignity of talents that scorned dependence, and made him hate to be employed by men whose birth and fortune confined his fancy and restrained his freedom. Vertue records a proof of his merit which I fear will enter into the panegyrics of few modern painters—he says he saw several of Cradock's pictures rise quickly after his death to three and four times the price that he had received for them living.

He died in 1717, and was buried at St. Mary's, Whitechapel.

PETER CASTEELS

was, like Cradock, though inferior in merit, a painter of fowls, but more commonly of flowers, yet neither with the boldness and relieve of a master, nor with the finished accuracy that in so many Flemish painters almost atones for want of genius. He was born at Antwerp in 1684, and in 1708 came over with his brother* Peter Tillemans. In 1716 he made a short journey to his native city, but returned soon. In 1726 he published twelve plates of birds and fowl which he had designed and etched himself and did a few other things in the same way. In 1735 he retired to Tooting, to design for calico printers: and lastly, the manufacture being removed thither, to Richmond, where he died of a lingering illness May 16, 1749.

[JACOPO] D'AGAR,

Born 1640, Died 1716,

the son of a French painter, and himself born in France, came young into England and rose to great business, though upon a very slender stock of merit.† He was violently afflicted with the

* So Vertue. I suppose he means brother-in-law.

† [His reception in London amply answered his most sanguine expectations, for the Nobility and lovers of the art kept

gout and stone, and died in May 1723, at the age of fifty-four. He left a son whom he bred to his own profession.

[THEODORE NETSCHER.]

Born 1661, Died 1732,

It is certainly a singular circumstance, that Mr. Walpole should have omitted this able artist, who, as we are told by Descamps, (t. iv. p. 41,) passed six years in England, which country he found to be "a second Peru," in the sudden acquirement of great wealth.

He was the eldest son of the celebrated Gaspard Netscher, and his most able pupil, excelling like him, in small portrait, disposed in family groups. Leaving Holland he was much encouraged in the Court of Louis XIV., but in 1715, the States of Holland having sent over six thousand men to the aid of George I. he obtained the office of their treasurer.

His great patron was Sir Matthew Dekker, a London merchant, of Dutch extraction. By him Netscher was introduced to the Royal notice, was favoured by the Prince of Wales (George II.); and was employed by the nobility to paint small family groups, inferior, but not greatly so, to those of his father. In 1722, he returned to Holland

him constantly at work. His merit was such that his portrait is placed in the Gallery at Florence. *Pilkington.*]

and lived splendidly upon the fruits of his art, acquired in this country. His original friend Sir Matthew Dekker visiting Holland in 1727, endeavoured to persuade him to settle again in England, but without success. He died in 1732.]

CHARLES JERVAS.



No painter of so much eminence as Jervas, is taken so little notice of by Vertue in his memorandums, who neither specifies the family, birth, or death of this artist. The latter happened at his house* in Cleveland-court, in 1739. One would think Vertue foresaw how little curiosity posterity would feel to know more of a man who has bequeathed to them such wretched daubings. Yet, between the badness of the age's taste, the dearth of good masters, and a fashionable repu-

* He had another house at Hampton, [Middlesex. It is uncertain whether he was buried there, as was another painter, Huntington Shaw, of Nottingham, in 1710; and who is styled in his epitaph "an artist in his own way."]

tation, Jervas sat at the top of his profession ; and his own vanity thought no encomium disproportionate to his merit. Yet was he defective in drawing, colouring, composition, and even in that most necessary, and perhaps most easy talent of a portrait-painter, likeness. In general, his pictures are a light flimsy kind of fan-painting as large as the life. Yet I have seen a few of his works highly coloured ; and it is certain that his copies of Carlo Maratti, whom most he studied and imitated, were extremely just, and scarce inferior to the originals, It is a well-known story of him, that having succeeded happily in copying [he thought, in surpassing] a picture of Titian, he looked first at the one, then at the other, and then with parental complacency cried, "poor little Tit ! how he would stare !"

But what will recommend the name of Jervas to inquisitive posterity was his intimacy with Pope,* whom he instructed † to draw and paint

* Jervas, who affected to be a Free-thinker, was one day talking very irreverently of the Bible. Dr. Arbuthnot maintained to him that he was not only a speculative but a practical believer. Jervas denied it. Arbuthnot said he would prove it : "You strictly observe the second commandment, said the Doctor ; for in your pictures you make not the likeness of any thing that is in the heavens above, or in the earth beneath, or in the waters under the earth."

† [Spence informs us, that Pope was "the pupil of Jervas for the space of a year and a half," meaning that he was constantly so, for that period. Tillemans was engaged in painting a landscape for Lord Radnor, into which Pope by stealth, inserted some strokes, which the prudent painter did not ap-

whom therefore these anecdotes are proud to boast of and enroll* among our artists, and who has enshrined† the feeble talents of the painter in “the lucid amber of his glowing lines.” The repeated name of Lady Bridgewater‡ in that epistle was not the sole effect of chance, of the lady’s charms, or of the conveniency of her name to the measure of the verse. Jervas had ventured to look on that fair one with more than a painter’s eyes; so entirely did the lovely form possess his

pear to observe; and of which circumstance Pope was not a little vain. In proof of his proficiency in the art of painting, Pope presented his friend Mr. Murray, with a head of Betterton the celebrated tragedian, which is now at Caen Wood. During a long visit at Holm Lacy, in Herefordshire, accompanied by Mr. Digby, his friend and correspondent, and the brother of Lady Scudamore, (to whom that mansion then belonged, and where he wrote his “Man of Ross,”) he amused his leisure, by copying from Vandyck, in crayons, a head of Wentworth, Earl of Strafford. The Editor has seen it there, and it has considerable merit. Mr. W. has admitted several amateurs into his catalogue, upon as slight pretensions. Pope had no true taste for the sister art, and it is said, that he actually asked Dr. Arbuthnot whether Handel really deserved the fame, which he enjoyed?]

* See his letters to Jervas, and a short copy of verses on a fan designed by himself on the story of Cephalus and Procris. [Purchased at Mrs. Blount’s sale, by Sir J. Reynolds.] There is a small edition of the *Essay on Man*, with a frontispiece likewise of his design.

† See Pope’s epistle to Jervas with Dryden’s translation of *Fresnoy’s Art of Painting*.

‡ Elizabeth Countess of Bridgewater, one of the beautiful daughters of the great Duke of Marlborough.

[“An angel’s sweetness or Bridgewater’s eyes.” *Pope*.]

imagination, that many a homely dame was delighted to find her picture resemble Lady Bridgewater.* Yet neither his presumption nor his passion could extinguish his self-love. One day, as she was sitting to him, he ran over the beauties of her face with rapture—"but, said he, I cannot help telling your ladyship that you have not a handsome ear." "No! said Lady Bridgewater; pray, Mr. Jervas, what is a handsome ear?" He turned his cap, and showed her his own.

What little more I have to say of him, is chiefly scattered amongst the notes of Vertue. He was born in Ireland, and for a year studied under Sir Godfrey Kneller. Norris, frame-maker and keeper of the pictures to King William and Queen Anne, was his first patron, and permitted him to copy what he pleased in the royal collection. At Hampton-court he copied the cartoons in little, and sold them to Dr. George Clarke of Oxford, who became his protector, and furnished him with money to visit Paris and Italy. At the former he lent two of his cartoons to Audran, who engraved them, but died before he could begin the rest. At Rome he applied himself to learn to draw, for though thirty years old, he said he had begun at the wrong end, and had only studied colouring.

* [Pope, in the epistle, which shews how much the fame of the painter was indebted to the friendship of the poet, confers an extravagant praise, on this portrait in particular,

“With Zeuxis’ Helen, thy Bridgewater vic.”]

The friendship of Pope, and the patronage of other men of genius and rank,* extended a reputation built on such slight foundations: to which not a little contributed, we may suppose, the Tatler, No. VIII. April 18, 1709, who calls him *the last great painter that Italy has sent us*. To this incense a widow worth 20,000*l.* added the solid, and made him her husband. In 1738 he again travelled to Italy for his health, but survived that journey only a short time, dying Nov. 2d, 1739.†

He translated and published a new edition of *Don Quixote*. His collection of drawings and Roman fayence, called Raphael's‡ earthenware, and a fine cabinet of ivory carvings by Fiamingo, were sold, the drawings in April 1741, and the rest after the death of his wife.

* Seven letters from Jervas to Pope are printed in the two additional volumes to that poet's works, published by R. Baldwin, 1776. [These letters are reprinted in the Editions of Pope's works, by *Dr. J. Warton*, and *W. Lisle Bowles*, 8vo. 1797, and 1807. They show, on either side, the greatest attachment and friendship. *Ruffhead's Life of Pope*, p. 147.]

† [“Pope remarked that he was acquainted with three painters, all men of ingenuity, but who wanted common sense. One fancied himself a military architect without mathematics, another was a fatalist without philosophy; and the third translated *Don Quixote*, without understanding Spanish.” *Warburton*. The two last mentioned were evidently Kneller and Jervas.]

‡ There is a large and fine collection of this ware at the late Sir Andrew Fountain's at Narford in Norfolk.

It will easily be conceived by those who know any thing of the state of painting in this country of late years, that this work pretends to no more than specifying the professors of most vogue. Portrait-painting has increased to so exuberant a degree in this age, that it would be difficult even to compute the number of limners that have appeared within the century. Consequently it is almost as necessary that the representations of men should perish and quit the scene to their successors, as it is that the human race should give place to rising generations. And indeed the mortality is almost as rapid. Portraits that cost twenty, thirty, sixty guineas, and that proudly take possession of the drawing-room, give way in the next generation to those of the new-married couple, descending into the parlour, where they are slightly mentioned as *my father's and mother's pictures*. When they become *my grandfather and grandmother*, they mount to the two pair of stairs; and then, unless dispatched to the mansion-house in the country,* or crowded into the housekeeper's room, they perish among the lumber

* [Few, who now survey Jervas's prim portraits of women, with their faint carnations, and wrapped up in yards of satten, but will join in this censure.

When it had been remarked to Sir Joshua Reynolds, that pictures by Jervas, although so much celebrated in his time, were very rarely seen, he answered, briskly, "because they are all up in the garret." *Northcote.*]

of garrets, or flutter into rags before a broker's shop at the Seven Dials. Such already has been the fate of some of those deathless beauties, who Pope promised his friend should*

Bloom in his colours for a thousand years :

And such, I doubt, will be the precipitate catastrophe of the works of many more who babble of Titian and Vandyck, yet only imitate Giordano, whose hasty and rapacious pencil deservedly acquired him the disgraceful title of *Luca fa presto*.

JONATHAN RICHARDSON



Born 1665, Died 1745,

was undoubtedly one of the best English painters

* [Pope's injudicious and undeserved praise has been a subject of the caustic criticism of Barry. See *Works*, 4to. v. ii. pp. 399, 400, 401.]

of a head, that had appeared in this country. There is strength, roundness, and boldness in his colouring; but his men want dignity, and his women grace. The good sense of the nation is characterised in his portraits. You see he lived in an age when neither enthusiasm nor servility were predominant. Yet with a pencil so firm, possessed of a numerous and excellent collection of drawings, full of the theory, and profound in reflections on his art, he drew nothing well below the head, and was void of imagination. His attitudes, draperies, and back-grounds are totally insipid and unmeaning; so ill did he apply to his own practice the sagacious rules and hints he bestowed on others. Though he wrote with fire and judgment, his paintings owed little to either. No man dived deeper into the inexhaustible stores of Raphael, or was more smitten with the native lustre of Vandyck. Yet though capable of tasting the elevation of the one and the elegance of the other, he could never contrive to see with their eyes, when he was to copy nature himself. One wonders that he could comment their works so well, and imitate them so little.

Richardson was born about the year 1665, and against his inclination was placed by his* father-in-law apprentice to a scrivener, with whom he lived six years, when obtaining his freedom by the

* His own father died when he was five years old.

death of his master, he followed the bent of his disposition, and at twenty years old became the disciple of Riley; with whom he lived four years, whose niece he married, and of whose manner he acquired enough to maintain a solid and lasting reputation, even during the lives of Kneller and Dahl, and to remain at the head of the profession when they went off the stage.* He quitted business himself some years before his death; but his temperance and virtue contributed to protract his life to a great length in the full enjoyment of his understanding, and in the felicity of domestic friendship. He had had a paralytic stroke that affected his arm, yet never disabled him from his customary walks and exercise. He had been in St. James's Park, and died suddenly at his house in Queen-square on his return home, May 28, 1745, when he had passed the eightieth year of his age. He left a son and four daughters, one of whom was married to his disciple Mr. Hudson, and another to Mr. Grigson, an attorney. The taste and learning of the son, and the harmony in which he lived with his father, are visible in the joint works they composed. The father in 1719 published two discourses; 1. An Essay on the whole Art of Criticism as it relates to Paint-

* [In the Bodleian Gallery at Oxford is a portrait of Prior, with whom he was intimate, and which is said to have been the best that he ever painted. It has a spirited character and fewer of the faults, which have been attributed to him.]

ing; 2. An Argument in Behalf of the Science* of a Connoisseur; bound in one volume octavo. In 1722 came forth An Account of some of the Statues, Bas-reliefs, Drawings and Pictures, in Italy, &c. with Remarks by Mr. Richardson, Sen. and Jun. The son made the journey; and from his notes, letters, and observations, they both at his return compiled this valuable work. As the father was a formal man, with a slow, but loud and sonorous voice, and, in truth, with some affectation in his manner; and as there is much singularity in his style and expression, those peculiarities, for they were scarce foibles, struck superficial readers, and between the laughers and the envious, the book was much ridiculed. Yet both this and the former are full of matter, good sense and instruction: and the very quaintness of some expressions, and their laboured novelty, show the difficulty the author had to convey meer visible ideas through the medium of language. Those works remind one of Cibber's inimitable treatise on the stage: when an author writes on his own profession, feels it profoundly, and is sensible his readers do not, he is not only excusable, but meritorious, for illuminating the subject by new metaphors or bolder figures than ordinary. He is the

* He tells us, that being in search of a proper term for this science, Mr. Prior proposed to name it *connoissance*; but that word has not obtained possession as *connoisseur* has.

† [Their criticisms on the works of Raphael and Michael Angelo, at Rome, are remarkably acute and judicious.]

coxcomb that sneers, not he that instructs in appropriated diction.

If these authors were censured, when conversant within their own circle, it was not to be expected that they would be treated with milder indulgence, when they ventured into a sister region. In 1734 they published a very thick octavo, containing explanatory notes and remarks on Milton's *Paradise Lost*, with the life of the author, and a discourse on the poem. Again were the good sense, the judicious criticisms, and the sentiments that broke forth in this work, forgotten in the singularities that distinguish it. The father having said in apology for being little conversant in classic literature, that he had looked into them through his son, Hogarth, whom a quibble could furnish with wit, drew the father peeping through the nether end of a telescope, with which his son was perforated, at a Virgil aloft on a shelf. Yet how forcibly Richardson entered into the spirit of his author appears from his comprehensive expression, that *Milton was an ancient born two thousand years after his time*. Richardson, however, was as incapable of reaching the sublime or harmonious in poetry as he was in painting, though so capable of illustrating both. Some specimens of verse, that he has given us here and there in his works, excite no curiosity for more,* though he

* More have been given. In June 1776 was published an octavo volume of poems (and another promised) by Jonathan

informs us in his Milton, that if painting was his wife, poetry had been his secret concubine. It is remarkable that another commentator of Milton has made the same confession ;

——— sunt & mihi carmina, me quoque dicunt
Vatem pastores———

says Dr. Bentley. Neither the doctor nor the painter add, *sed non ego credulus illis*, though all their readers are ready to supply it for both.

Besides his pictures and commentaries, we have a few etchings by his hand, particularly two or three of Milton, and his own head.

The sale of his collection of drawings, in February 1747, lasted eighteen days, and produced about 2060*l*.* his pictures about 700*l*. Hudson, his son-in-law, bought many of the drawings. After the death of the son in 1771, the remains of

Richardson, senior, with notes by his son. They are chiefly moral and religious meditations ; now and then there is a picturesque line or image ; but in general the poetry is very careless and indifferent—Yet such a picture of a good mind, serene in conscious innocence, is scarcely to be found. It is impossible not to love the author, or not to wish to be as sincerely and intentionally virtuous. The book is perhaps more capable of inspiring emulation of goodness than any professed book of devotion, for the author perpetually describes the peace of his mind from the satisfaction of having never deviated from what he thought right.

* [Mr. Rogers's priced catalogue states the amount to have been 1966*l*. 11*s*. and the number of drawings 4749. Among the paintings were some miniatures, by Holbein.]

the father's collection were sold. There were hundreds of portraits of both in chalks by the father, with the dates when executed, for after his retirement from business, the good old man seems to have amused himself with writing a short poem and drawing his own or his son's portrait every day.* The son, equally tender, had marked several with expressions of affection on his *dear father*. There were a few pictures and drawings by the son, for he painted a little too.

— GRISONI

was the son of a painter at Florence, whence Mr. Talman brought him over in 1715. He painted history, landscape, and sometimes portrait; but his business declining, he sold his pictures by auction, in 1728, and returned to his own country with a wife whom he had married here of the name of St. John.

WILLIAM AIKMAN

was born in Scotland, and educated under Sir John Medina. He came young to London, travelled to Italy, and visited Turkey, and returned

* [He etched a few portraits. His own, two of Pope, one in profile, Milton and Dr. Mead. He made many sketches in black lead, particularly of Pope, with whom he had frequent interviews, of which he availed himself to vary the attitude and air of the heads. There are several portraits of Pope, painted by Richardson.]

through London to Scotland, where he was patronized by John Duke of Argyle the general, and many of the nobility. After two or three years he settled in London, and met with no less encouragement—but falling into a long and languishing distemper, his physicians advised him to try his native air, but he died at his house in Leicester Fields, in June 1731, aged fifty. His body, by his own desire, was carried to and interred in Scotland. Vertue commends his portrait of Gay for the great likeness, and quotes the following lines, addressed to Aikman on one of his performances, by S. Boyse ;

As Nature blushing and astonished eyed
 Young Aikman's draught, surpriz'd the goddess cried,
 Where didst thou form, rash youth, the bold design
 To teach thy labours to resemble mine ?
 So soft thy colours, yet so just thy stroke,
 That undetermin'd on thy work I look.
 To crown thy art could'st thou but language join,
 The form had spoke, and call'd the conquest thine.

In Mallet's works is an epitaph* on Mr. Aikman and his only son (who died before him) and who were both interred in the same grave.

JOHN ALEXANDER,

Of the same country with the preceding, was son

* Vol. i. p. 13, printed by Millar, in 3 vols. small octavo, 1769.



MISS MARY WATSON

1750

London

of a clergyman, and I think descended from their boasted Jamisone. He travelled to Italy, and in 1718 etched some plates after Raphael. In 1721 was printed a letter to a friend at Edinburgh, describing a staircase painted at the castle of Gordon with the rape of Proserpine by this Mr. Alexander.

SIR JAMES THORNHILL.

Born 1676, Died 1734,

a man of much note in his time, who succeeded Verrio and was the rival of Laguerre in the decorations of our palaces and public buildings, was born at Weymouth in Dorsetshire, was knighted by George the First,* and was elected to represent his native town in parliament. His chief works were, the dome of St. Paul's, an apartment at Hampton-court, the altar-piece of the chapel of All Souls at Oxford,† another for Weymouth of

* [Born at Woodland, in Melcombe Regis, which borough, and not Weymouth, he represented in parliament, in 1719, (5th George I.) He had been preceded there by Sir Christopher Wren. Knighted, 1715. The title of Historical Painter to the Crown, was first given to him by Q. Anne.]

† [The paintings in the interior circle of the Cupola of St. Paul's Cathedral consist of eight very large compartments, the subjects of which are taken from the life and history of that Apostle. They are drawn in chiaro-scuro heightened with gold. In the *Anecdotes of Bishop Newton prefixed to his Works*, v. i. p. 105, he observes, "Sir J. Thornhill had painted the history of St. Paul in the cupola, the worst part of the church

which he made them a present,* the hall at Blenheim, the chapel at Lord Oxford's at Wimpole in Cambridgeshire, the salon and other things for Mr. Styles at More-park, Hertfordshire,† and the great hall at Greenwich Hospital.‡ Yet high as

that could have been painted; for the pictures are there exposed to the changes of the weather, suffer greatly from damp and heat; and let what will be done to prevent it, must in no very long time, all decay and perish. It was happy therefore that Sir James's eight original sketches and designs which were finished higher than usual, in order to be carried and shewn to Q. Anne, were purchased of his family at the recommendation of the Dean (Dr. Newton) in the year 1779, and are hung up in the great room of the Chapter house. Beside, the exposition of these pictures in the cupola is 170 feet from the ground, so that they cannot be conveniently seen from any part, and add little to the beauty of the church." They are now (1827) blistered and parted from the surface.]

* The altar-piece at Weymouth was engraved by a young man, his scholar, whom he set up in that business.

† [Moor Park was designed by Battista Leoni and built for Mr. Styles, the richest of the South Sea Adventurers. Sir J. Thornhill was the Surveyor. He painted the saloon and hall; the cieling of the first mentioned is an exact copy of Guido's *Aurora* in the Rospigliosi palace, at Rome. In the hall, are four large compartments which exhibit the story of Jupiter and Io, from Ovid's *Metamorphoses*.

‡ [The Hall of Greenwich Hospital has been generally considered as Thornhill's largest and best work; in the centre K. William and Q. Mary are allegorically represented as sitting, and attended by the Virtues and Hymen, who support the sceptre; the King appears to be giving peace to Europe. The twelve signs of the Zodiac surround the great oval in which he is painted; the four seasons are seen above and the Sun (Apollo) drawn by his four horses makes his tour through the

his reputation was, and laborious as his works, he was far from being generously rewarded for some of them, and for others he found it difficult to obtain the stipulated prices. His demands were contested at Greenwich, and though La Fosse received 2000*l.* for his work at Montagu-house, and was allowed 500*l.* for his diet besides, Sir James* could obtain but 40*s.* a yard square for the cupola of St. Paul's, and I think no more for Greenwich. When the affairs of the South-sea company were made up, Thornhill, who had painted their staircase and a little hall by order

Zodiac. The four elements are represented in the angles, and between the colossal figures which support the balustrade, are placed the portraits of those able mathematicians, by whom the art of navigation has been perfected, Tycho Brahe, Copernicus and Newton. The whole ceiling was the work of Thornhill, and the design has as much of propriety and meaning, as is usually presented by the attempt to embody metaphysical ideas. In the paintings upon the side walls, he designed only, and committed the execution to his assistants. The whole embellishments occupied at different intervals, a space of nineteen years (1708 to 1727), occasioned by the perpetually disputed payment. Some of the original sketches are preserved in the Council room.

* [The commissioners awarded to Thornhill 6685*l.* at the rate of 3*l.* a square yard for the ceiling, and 1*l.* only, for the side walls. The sums paid to these artists, as mentioned by Mr. W. depended upon their individual circumstances. One worked for a magnificent nobleman—the other for an œconomic Board of Works. In 1780, 1000*l.* were paid to Arthur Devis, for restoring the Greenwich paintings.]

of Mr. Knight their cashier, demanded 1500*l.* but the directors learning that he had been paid but 25*s.* a yard for the hall at Blenheim, they would allow no more. He had a longer contest with Mr. Styles, who had agreed to give him 3500*l.* but not being satisfied with the execution, a law-suit was commenced, and Dahl, Richardson, and others were appointed to inspect the work. They appeared in court, bearing testimony to the merit of the performance; Mr. Styles was condemned to pay the money, and by their arbitration 500*l.* more, for decorations about the house and for Thornhill's acting as surveyor of the building. This suit occasioning enquiries into matters of the like nature, it appeared that 300*l.* a year had been allowed to the surveyor of Blenheim, besides travelling charges: 200*l.* a year to others; and that Gibbs received but 550*l.* for building St. Martin's church.

By the favour of that general Mecænas,* the Earl of Halifax, Sir James was allowed to copy the cartoons at Hampton-court,† on which he

* It was by the influence of the same patron that Sir James was employed to paint the princess's apartment at Hampton-court. The Duke of Shrewsbury, Lord Chamberlain, intended it should be executed by Sebastian Ricci, but the Earl, then first commissioner of the Treasury, preferring his own countryman, told the Duke, that if Ricci painted it, he would not pay him.

† [Of the Cartoons by Raffaëlle, (See v. ii. p. 293,) Seven only were brought to England, although it is nearly certain, that

employed three years. He executed a smaller set, of one-fourth part of the dimensions. Having been very accurate in noticing the defects, and the additions by Cooke who repaired them, and in examining the parts turned in to fit them to the places; and having made copious studies of the heads, hands, and feet, he intended to publish an exact account of the whole, for the use of students: but this work has never appeared. In 1724 he opened an academy for drawing at his house in Covent-garden, and had before proposed to Lord Halifax to obtain the foundation of a Royal Academy at the upper end of the Mews, with apartments for the professors, which by an estimate he had made would have cost but 3139*l.* for Sir James dabbled in architecture, and stirred up much envy in that profession by announcing a design of taking it up,* as he had before by

the whole twelve had been transmitted to Flanders, for the purpose of being copied in tapestry. That there are several authentic fragments of other subjects which have been cut in pieces, is an acknowledged fact; and these are now to be seen in the following collections.

1.—2. Two heads from the “Murder of the Innocents,” purchased at Dr. Mead’s sale, and given to the Guise Collection at Christchurch College, Oxford, by Mr. Cracherode.

3.—4. St. Luke and a Holy Family, in the finest condition, bought at Paris. Duchess of Buccleugh.

5. The lower half of the Transfiguration, at Badminton. Duke of Beaufort.]

* [He built his own house, at Thornhill, and was employed

thinking of applying himself to painting portraits.

Afflicted with the gout and his legs swelling,* he set out for his seat at Thornhill† near Weymouth, where four days after his arrival he expired in his chair, May 4, 1734, aged fifty-seven, leaving one son named James, whom he had procured to be appointed serjeant-painter and painter to the navy; and one daughter, married to that original and unequalled genius, Hogarth.‡

as Surveyor of Moor Park, upon which Mr. Styles is said to have expended 150,000*l.*]

* [He was dismissed from his honourable appointment, at the same time with Sir Ch. Wren; an indignity which is said to have preyed upon his spirits; and induced him to relinquish public employment. In his retirement, he amused himself with painting small easel pictures upon historical subjects. One of these, "The finding of the Law, with Josiah rending his robe," is preserved in the hall of All Soul's College, Oxford.]

† Sir James was descended of a very ancient family in Dorsetshire, and repurchased the seat of his ancestors, which had been alienated. There he gratefully erected an obelisk to the memory of George I. his protector. See his pedigree, and a farther account of Thornhill in *Hutchins's History of Dorsetshire*, vol. i. 410, 413, vol. ii. 185, 246, 451, 452.

[Sir James was the son of Walter Thornhill, Esq. of Woodlands in Dorsetshire. The estate at Thornhill had been sold by the representative of the elder branch of his family, which is distinctly traced in a correct genealogical series, from Ralph de Thornbill, settled there in the twelfth year of Henry III. 1228. They were, consequently, among the most ancient of the Dorsetshire gentry.]

‡ [The only picture he painted conjointly with Hogarth, is a

Sir James's collection, among which were a few capital pictures of the great masters, was sold in the following year; and with them his two sets of the cartoons, the smaller for seventy-five guineas, the larger for only 200*l.* a price we ought in justice to suppose was owing to the few bidders who had spaces in their houses large enough to receive them. They were purchased by the Duke of Bedford,* and are in the gallery at Bedford-

view of the House of Commons assembled, in which the prominent figure is Sir Robert Walpole. At Wimpole. Earl of Hardwicke.

His known works of History and Allegory were :

1. The interior cupola of St. Paul's.
 2. The Hall of Greenwich Hospital.
 3. Apartments at Hampton Court.
 4. At Sir Robert Clayton's house in the Old Jewry. The mythology of Hercules, and the story of Dejanira, from Guido. *Destroyed.*
 5. Salon of Burlington-house. *Destroyed*
 6. At Canon's, the ceiling of the staircase. *Destroyed.*
 7. At Wootton, Bucks. Hall and Staircase, for which he was paid 3000*l.* in as many years. *Burned.*
 8. Moor Park. Herts.
 9. At Eastoneston, Northamptonshire, Staircase in chiaro scuro.
 10. The Hall at Blenheim.
 11. The Altar-piece at All Soul's College, Oxford.
 12. The Ceiling of the Chapel of Queen's College, Oxford.
- Some others, now no longer extant, are said to have been by his hand.]

* [In 1800, when Bedford-house was taken down, they were bought in for the late Francis, Duke of Bedford, for 450*l.* who presented them to the Royal Academy, in Somerset house.

house in Bloomsbury-square. In the same collection were drawings by one Andrea, a disciple of Thornhill, who died about the same time at Paris.

In forming a just estimate of the talents of Thornhill, it is requisite to balance the extreme praise which was bestowed upon the Art, as applied by him, with the general disesteem into which it has now universally fallen. He was our best native painter, who could describe history or allegory upon an extensive surface. But as no works upon canons, like those of Rubens, were attempted by him, he does not enter into that class of painters, even as an imitator. He knew nothing of the Italian schools of painting, nor had ever seen their best examples, and probably formed himself entirely upon Le Brun, in the zenith of his fame when he visited France, as a young student.

Pilkington who had learned his panegyrics in the foreign biography of painters, gives an opinion, to which modern critics will not subscribe. "His genius was well adapted to historical and allegorical compositions; he possessed a fertile and fine invention; and he sketched his thoughts with great ease, freedom and spirit. He excelled also equally in portrait, perspective and architecture; shewed an excellent taste in design; and had a firm and free pencil. Had he been so fortunate as to have studied at Rome and Venice, to acquire greater correctness, at the one, and a more exact knowledge of colouring at the other, no artist among the moderns might perhaps have been his superior. Nevertheless, he was so eminent in many parts of his profession, that he must for ever, be ranked among the first painters of his time."

Highmore (the painter) who knew him well, asserts in his letters, published in the *Gent. Mag.* that he was very ignorant of drawing, and was totally incompetent, when he attempted the human figure, in a constrained posture. He says, that in

ROBERT BROWN

was a disciple of Thornhill, and worked under him on the cupola of St. Paul's.* Setting up for himself, he was much employed in decorating several churches in the city, being admired for his skill in painting crimson curtains, apostles, and stories out of the New Testament. He painted the altar-piece of St. Andrew Undershaft, and the spaces between the gothic arches in *chiaro scuro*. In the parish church of St. Botolph, Aldgate, he painted the transfiguration for the altar; in St. Andrew's, Holborn, the figures of St. Andrew and St. John, and two histories on the sides of the

these emergencies, Thornhill always applied to Thomas Gibson, who sketched the outline for him.

He did not however fail of his due meed of poetical incense.

“ Had I thy skill, late times should understand,
 How Raffaele's pencil lives, in Thornhill's hand.
 Much praise I owe thee, and much praise would pay;
 But thy own colours have forestalled my lay.”

Young.]

* [Highmore relates an anecdote of Brown, when engaged with Thornhill in this undertaking. They worked together upon a scaffold which was an open one. Thornhill had just completed the head of the Apostle, and was retiring backwards in order to survey the effect, heedless of the imminent danger as he had just reached the edge. Brown, not having time to warn him, snatched up a pencil, full of colour, and dashed it upon the face. Thornhill, enraged, ran hastily forward, exclaiming, Good God! what have you done? I have only saved your life! was the satisfactory reply.]

organ. In the chapel of St. John at the end of Bedford-row, he painted St. John the Baptist and St. John the Evangelist, and even two signs that were much admired, that for the Paul's head tavern in Cateaton-street, and the Baptist's head at the corner of Aldermanbury. Correggio's sign of the muleteer is mentioned by all his biographers. Brown, I doubt, was no Correggio.

— BELLUCCI,

an Italian painter of history, arrived here in 1716, from the court of the Elector Palatine. In 1722 he finished a cieling at Buckingham-house, for which the Duchesss paid him 500*l*. He was also employed on the chapel of Canons, that large and costly palace of the Duke of Chandos, which by a fate as transient as its founder's, barely survived him, being pulled down as soon as he was dead; and, as if in mockery of sublunary grandeur, the scite and materials were purchased by Hallet the cabinet-maker.* Though Pope was too grateful

* [The magnificent mansion at Canons was begun in 1712, and after the death of its founder, taken down, and the materials dispersed by auction in 1747. Singularly prophetic, (for the demolition was effected, only three years after the Poet's death,) were the concluding verses of Pope's Epistle on Taste.

Another age shall see the golden ear
 Imbrown the slope and nod on the parterre
 Deep harvests bury all his pride has plann'd,
 And laughiug Ceres reasssume the land.

to mean a satire on Canons, while he recorded all its ostentatious want of taste, and too sincere to have denied it, if he had meant it,* he might

To prove how frequently such a fate has recurred in this kingdom, to short-lived magnificence, it will be barely necessary to mention mansions of the greatest extent and sumptuousness which have been erected, levelled with the ground, and the materials of them dispersed, since the commencement of the last century.

Eastbury, Dorset. Horseheath, Cambridgeshire. Moor Park, Herts. the wings and colonnade which formed the greater part. Bedford House, London. Blackheath, Kent. Wansted, Essex. Gunnersbury, Middlesex. Carleton House, London. Fonthill Abbey, Wilts.

There is scarcely a county in England which does not furnish similar instances of the destruction of the once splendid residences of the Nobility and Gentry—not merely to rebuild them. How many more are “left untended to a dull repose !”]

* [Dr. Johnson, who had many opportunities of investigating the charge of Pope's ingratitude to the Duke of Chandos, expresses the following opinion in his *Lives of the Poets*, *Pope* p. 113. “The receipt of a thousand pounds Pope publicly denied; but from the reproach which the attack upon a character so amiable brought upon him, he tried all means of escaping. The name of Cleland was again employed in an apology by which no man was satisfied, and he was at last reduced to shelter his temerity behind dissimulation, and endeavour to make that disbelieved, which he had never the confidence openly to deny. He wrote an exculpatory letter to the Duke, which was answered with great magnanimity, as by a man who accepted his excuse, without believing his professions.” “It is a remarkable circumstance, that Warburton, in his first edition of Pope's works, admits the application of his satire to Canons, by observing upon this passage, that “had the poet lived only three years longer, he had seen his pro-

without blame have moralized on the event in an epistle purely ethic, had he lived to behold its fall and change of masters.

Bellucci executed some other works which Vertue does not specify ; but being afflicted with the gout, quitted this country, leaving a nephew who went to Ireland, and made a fortune by painting portraits there.

BALTHAZAR DENNER,

Born 1685, Died 1747.

of Hamburgh, one of those laborious artists, whose works surprize rather than please, and who could not be so excellent if they had not more patience than genius, came hither upon encouragement from the King, who had seen of his works at Hanover* and promised to sit to him, but Denner

prophecy fulfilled. In a future edition, as if anxious to explain away what, upon consideration, he thought might confirm a charge not creditable to his friend, he alters his observation, thus, that “ he (Pope) would have seen his *general* prophecy against all ill-judged magnificence, displayed in a very particular instance.” *Lyson's Env. of Lond.* v. iv. p. 408, n.]

* [The admiration which Denner's peculiar talent procured for him in Germany, unequalled by any other painter, of elaborate finishing and exact representation of the human skin, occasioned a rivalship, both with respect to employment and reward, among the princes of that country. His visit to London was shortened, says *Descamps*, (t. iv. p. 256,) “ parce qu'il ne put supporter l'odeur du charbon de terre.” The Emperor Charles VI gave him for his head, or rather face of an old woman, and for which he had refused 500*l.* in London, the

succeeding ill in the pictures of two of the favourite German ladies, he lost the footing he had expected at court: his fame however rose very high on his exhibiting the head of an old woman, that he brought over with him, about sixteen inches high, and thirteen wide, in which the grain of the skin, the hairs, the down, the glassy humour of the eyes, were represented with the most exact minuteness. It gained him more applause than custom, for a man could not execute many works who employed so much time to finish them. Nor did he even find a purchaser here; but the emperor bought the picture for six hundred ducats. At Hamburgh he began a companion to it, an old man, which he brought over and finished here in 1726, and sold like the former. He painted himself, his wife and children, with the same circumstantial detail, and a half-length of himself, which was in the possession of one Swarts, a painter, totally unknown to me. He resolved however, says Vertue, to quit this painful practice and turn to a bolder and less finished style; but

large sum of 5875 florins, and placed it in a cabinet of which he always kept the key himself. His frequent journeys and migrations are particularised by *Descamps*, but his great patron was Christian VI. of Denmark. The Empress of Russia offered him 1000 ducats, and to defray the expences of his journey, if he would come to her court—which he refused to accept. His most laboriously minute manner has been frequently imitated by German artists; but in England, his genuine works are most rare.]

whether he did or not is uncertain. He left England in 1728. The portrait of John Frederic Weickman of Hamburgh, painted by Denner, is said to be in the Bodleian Library at Oxford.*

FRANCIS [PAUL] FERG,

Born 1689, Died 1740.

born at Vienna in 1689, was a charming painter, who had composed a manner of his own from † various Flemish painters, though resembling Pollenburgh most in the enamelled softness and mellowness of his colouring: but his figures are greatly superior; every part of them is sufficiently finished, every action expressive. ‡ He painted small landscapes, fairs, and rural meetings, with the most agreeable truth; his horses and cattle are not inferior to Wouvermans, and his buildings and distances seem to owe their respective softness to the intervening air, not to the pencil.

* [The portrait is there, but certainly not by Denner.]

† Hans Graf, Orient, and lastly Alex. Thiele, painter of the Court of Saxony, who invited him to Dresden, to insert small figures in his landscapes. Ferg thence went into Lower Saxony and painted for the Duke of Brunswick, and for the gallery of Saltzdahl.

‡ [His pictures are scarce and much esteemed: in Bishop Newton's Collection, there were four, which he most highly valued, small and upon copper, as are the greater number of his pictures. At Dr. Newton's sale in 1788. "The journey of Our Saviour to Emaus," only 1 foot 2 inches by 1 foot six, was sold for thirty guineas.]

More faithful to nature, than Denner, he knew how to omit exactness, when the result of the whole demands a less precision in parts. This pleasing artist passed twenty years here, but little known, and always indigent, unhappy in his domestic, he was sometimes in prison, and never at ease at home, the consequence of which was dissipation. He died suddenly in the street one night, as he was returning from some friends, about the year 1738, having not attained his fiftieth year.* He left four children.

THOMAS GIBSON,

a man of a most amiable character, says Vertue, had for some time great business, but an ill state of health for some years interrupted his application, and about 1730 he disposed of his pictures privately amongst his friends.† He not long after removed to Oxford, and I believe practised again in London. He died April 28, 1751, aged about seventy-one. Vertue speaks highly of his integrity and modesty, and says he offended his contemporary artists by forbearing to raise his prices; and adds, what was not surprising in such conge-

* [It was asserted that he was found dead at the door of his lodging, exhausted by cold, want and misery, to such a degree that it seemed as if he had wanted strength to open the door of his wretched apartment. *Descamps.*]

† [He corrected the outlines of many of Thornhill's sketches for his large pictures.]

nial goodness, that of all the profession Gibson was his most sincere friend.

[THOMAS] HILL

was born in 1661, and learned to draw of the engraver Faithorne. He painted many portraits, and died at Mitcham in 1734,*

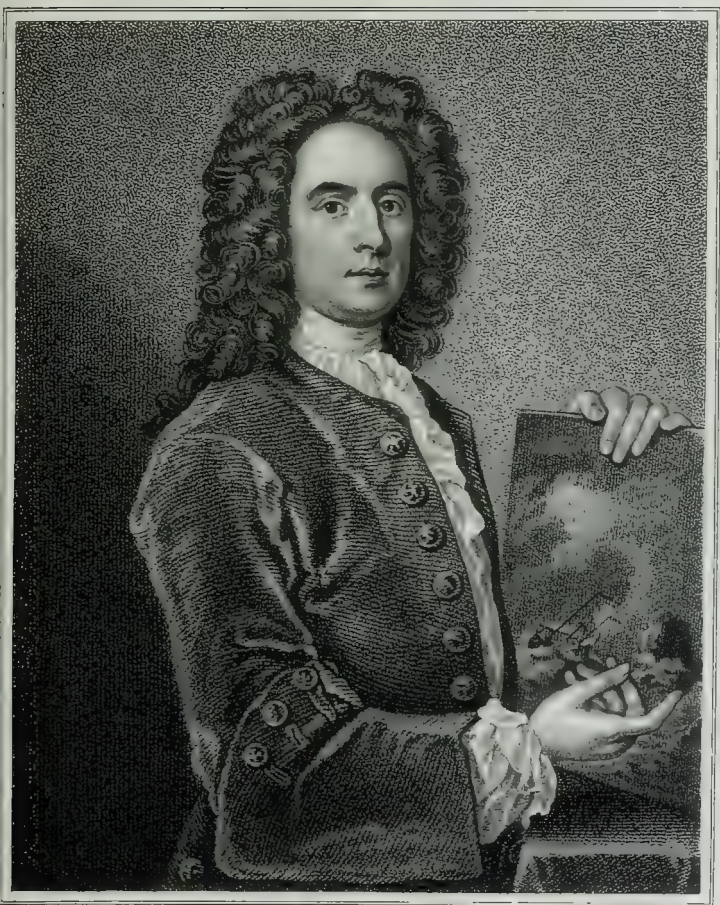
P. MONAMY,

a good painter of sea-pieces, was born in Jersey, and certainly from his circumstances or the views of his family, had little reason to expect the fame he afterwards acquired, having received his first rudiments of drawing from a sign and house-painter on London-bridge. But when nature gives real talents, they break forth in the homeliest school. The shallow waves that rolled under his window taught young Monamy what his master could not teach him, and fitted him to imitate the turbulence of the ocean. In Painter's-hall is a large piece by him, painted in 1726. He died at his house in Westminster the beginning of 1749.

JAMES VAN HUYSUM,

brother of John, that exquisite painter of fruit

* [Mr. W. had surely not seen one of the most impressive portraits in the Bodleian Gallery, of Humphry Wanley, Lord Oxford's librarian, by Hill.—mezzotinted by Smith.]



P. Stubbly, p. na.

W. H. W. H. W. H.

W. H. W. H. W. H. W. H.

and flowers, came over in 1721, and would have been thought a great master in that way, if his brother had never appeared.* Old Baptist had more freedom than John Huysum, but no man ever yet approached to the finishing and roundness of the latter. James lived a year or two with Sir Robert Walpole at Chelsea, and copied many pieces of Michael Angelo Caravaggio, Claud Lorrain, Gaspar, and other masters, which are now over the doors and chimnies in the attic story at Houghton; but his drunken dissolute conduct occasioned his being dismissed.

JAMES MAUBERT

distinguished himself by copying all the portraits he could meet with of English poets, some of which he painted in small ovals.† Dryden, Wycherley, Congreve, Pope, and some others, he painted from the life. He died at the end of 1746. Vertue says he mightily adorned his pictures with flowers, honey-suckles, &c.

— PESNE,

a Parisian, who had studied at Rome, and been

* [*Descamps*, t. iv. p. 331, gives equal praise to both these brothers. He copied the works of John Van Huysum so exactly that they were sold for 40 and 50 guineas a pair, and increased in price as his brother's originals did. He likewise composed, himself, most beautifully.]

† [At Strawberry-Hill is a small whole length of Dryden.]

painter to the King of Prussia, grandfather of the present King. He came hither in 1724, and drew some of the Royal Family, but in the gawdy style of his own country, which did not at that time succeed here.

JOHN STEVENS,

a landscape-painter, who chiefly imitated Vandiest, painted small pictures, but was mostly employed for pieces over doors and chimnies. He died in 1722.

JOHN SMIBERT,

of Edinburgh, was born about 1684, and served his time with a common house-painter; but eager to handle a pencil in a more elevated style, he came to London, where however for subsistence he was forced to content himself at first with working for coach-painters. It was a little rise to be employed in copying for dealers, and from thence he obtained admittance into the academy. His efforts and ardour at last carried him to Italy, where he spent three years in copying portraits of Raphael, Titian, Vandyck, and Rubens, and improved enough to meet with much business at his return. When his industry and abilities had thus surmounted the asperities of his fortune, he was tempted against the persuasion of his friends to embark in the uncertain but amusing scheme of the famous Dean Berkeley, afterwards Bishop of

Cloyne, whose benevolent heart was then warmly set on the erection of an universal college of science and arts in Bermudas, for the instruction of heathen children in christian duties and civil knowledge. Smibert, a silent and modest man, who abhorred the finesse of some of his profession, was enchanted with a plan that he thought promised him tranquillity and honest subsistence in a healthful Elysian climate,* and in spite of remonstrances engaged with the Dean, whose zeal had ranged the favour of the court on his side. The king's death dispelled the vision. Smibert however, who had set sail, found it convenient or had not resolution enough to proceed, but settled at Boston in New England, where he succeeded to his wish, and married a woman with a considerable fortune, whom he left a widow with two children in March 1751. A panegyric on him, written there, was printed here in the Courant, 1730. Vertue, in whose notes I find these particulars, mentions another painter of the same

* One may conceive too how a man so devoted to his art, must have been animated, when the Dean's enthusiasm and eloquence painted to his imagination a new theatre of prospects, rich, warm, and glowing with scenery, which no pencil had yet made cheap and common by a sameness of thinking and imagination. As our disputes and politics have travelled to America, is it not probable that poetry and painting too will revive amidst those extensive tracts as they increase in opulence and empire, and where the stores of nature are so various, so magnificent, and so new?

country, one Alexander Nesbitt of Leith, born in 1682, but without recording any circumstances relative to him.

— TREVETT

was a painter of architecture and master of the company of painter-stainers, to whose hall he presented one of his works. He painted several views both of the inside and outside of St. Paul's, intending to have them engraved, for which purpose Vertue worked on them some time; but the design was never completed. He began too a large view of London, on several sheets, from the steeple of St. Mary Overy, but died in 1723.

HENRY TRENCH

was a cotemporary of Kent, and gained a prize in the academy of St. Luke at Rome, at the same time. Trench was born in Ireland, but studied many years in Italy, and for some time under Gioseppe Chiari. Returning to England, he professed painting history, but not finding encouragement, went back to Italy and studied two years more. He came over for the last time in 1725, but died the next year, and was buried at Paddington.

PETER TILLEMANS



not only distinguished himself above most of his competitors, but, which is far more to his honour, has left works that sustain themselves even in* capital collections. He was born at Antwerp,† and made himself a painter, though he studied under very indifferent masters. In 1708 he was brought to England, with his brother-in-law Casteels, by one Turner, a dealer in pictures; and employed by him in copying Bourgonon and other masters, in which he succeeded admirably, particularly Teniers, of whom he preserved all the freedom and spirit. He generally painted landscapes with small figures, sea-ports and views;‡ but when he came to be known, he was patro-

* His view of Chatsworth hangs among several fine pictures at Devonshire-house, and is not disgraced by them.

† His father was a diamond-cutter.

‡ [One of his best works is a view from Richmond-hill, in the possession of Mr. Cambridge, of Twickenham.]

nized by several men of quality ; and drew views of their seats, huntings, races, and horses in perfection. In this way he was much employed both in the west and north of England, and in Wales, and drew many prospects for the intended history of Nottinghamshire by Mr. Bridges. He had the honour of instructing the late Lord Byron,* who did great credit to his master, as may be seen by several of his Lordship's drawings at his beautiful and venerable seat at Newstede-abbey in Nottinghamshire, and where Tillemans himself must have improved amidst so many fine pictures of animals and huntings.† There are two long prints of horses and hunting designed and etched by him, and dedicated to his patrons, the Duke of Devon-

* [Several coloured sketches, which were drawn by Tillemans, and the copies by William Lord Byron, when his pupil, are now in the possession of Captain R. Byron, R. N. his Lordship's grandson. He has likewise a view in oil, of the Abbey and Lake at Newsted, a large picture by the same artist. The Rev. R. Byron, Rector of Houghton-le-Spring, Durham, a son of the abovementioned Lord Byron, and his sister, Lady Carlisle, copied the etchings of Rembrandt in a masterly style. The well-known "three trees," have been so well imitated by Mr. Byron, that the print has deceived the connoisseurs, and Lady Carlisle's etchings from Italian masters were highly coveted, as having never been published, by the collectors of that day. *Granger*, v. iv. 140, n. *Royal and Noble Authors*, *Edit. Park*, v. iv. p. 363. "Isabella Byron, Countess of Carlisle."]]

† These have since been sold by auction. There is a very scarce print of John West, first Earl of Delawarre, from a drawing by that Lord Byron.

shire and Lord Byron. With Joseph Goupy he was prevailed upon to paint a set of scenes for the opera, which were much admired. After labouring many years under an asthma, for which he chiefly resided at Richmond, he died at Norton* in Suffolk December 5, 1734, at about the fiftieth year of his age.

JOHN VANDREBANK,

a painter much in fashion in the reigns of the two last kings, is said by Vertue to be an Englishman (though by his name at least of foreign extraction) and to have attained his skill without any assistance from study abroad. Had he not been careless and extravagant, says my author, he might have made a greater figure than almost any painter this nation had produced; so bold and free was his pencil and so masterly his drawing.† He died of a consumption when he was not above forty-five, in Hollis-street, Cavendish-square, December 23, 1739. John Vandrebank gave the designs of a set of plates for Don Quixote. He had a brother of the same profession; and a cousin, called

* In the house of Dr. Macro, by whom he had been long employed. He was buried in the church of Stow-Langtoft. *Brit. Topogr.* vol. ii. p. 38.

† [In 1735, he made drawings for Lord Carteret's edition of Don Quixote which were engraved by Vandergutcht. Hogarth's designs were paid for, but rejected, and were likewise afterwards engraved. *Nichols.*]

SAMUEL BARKER,

whom he instructed in the art, but who having a talent for painting fruit and flowers, imitated Baptist, and would probably have made a good master, but died young in 1727.

PETER VAN BLEECK,

came into England in 1723, and was reckoned a good painter of portraits. There is a fine mezzotinto, done in the following reign, from a picture which he painted of those excellent comedians, Johnson and Griffin, in the characters of Ananias and Tribulation, in the Alchymist. I have mentioned Johnson in this work before, as the most natural actor I ever saw. Griffin's eye and tone were a little too comic, and betrayed his inward mirth, though his muscles were strictly steady. Mr. Weston is not inferior to Johnson in the firmness of his countenance, though less universal, as Johnson was equally great in some tragic characters. In Bishop Gardiner he supported the insolent dignity of a persecutor; and compleatly a priest, shifted it in an instant to the fawning insincerity of a slave, as soon as Henry frowned. This was indeed history, when Shakespeare wrote it, and Johnson represented it. When we read it in fictitious harangues and wordy declamation, it is a tale told by a pedant to a school-boy. Vanbleeck died July 20, 1764.

[HEROMAN] VANDERMIJN,

Born 1684, Died 1741,

another Dutch painter, came over recommended by Lord Cadogan the general, and in his manner carried to excess the laborious minuteness of his countrymen; faithfully imitating the details of lace, embroidery, fringes, and even the threads of stockings. Yet even this accuracy in artificial trifles, which is often praised by the people as *natural*, nor the protection of the court, could establish his reputation as a good master; though perhaps the time he wasted on his works, in which at least he was the reverse of his slatternly cotemporaries, prevented his enriching himself as they did. In history he is said to have had greater merit. He was more fortunate in receiving 500*l.* for repairing the paintings at Burleigh. The Prince of Orange sat to him, and he succeeded so well in the likeness, that the late Prince of Wales not only sent for him to draw his picture, but prevailed on his sister the Princess of Orange to draw Vandermijn's; for her Royal Highness, as well as Princess Caroline, both honoured the art by their performances in crayons. This singular distinction was not the only one Vandermijn received; George the first, and the late King and Queen, then Prince and Princess, answered for his son, a hopeful lad, who was lost at the age of

sixteen, by the breaking of the ice as he was skating at Marybone, at the end of the great frost in 1740. Vandermijn had a sister called Agatha, who came over with him, and painted fruit, flowers and dead fowls. I do not find in what year he died.*

ENOCH ZEEMAN.

Vertue has preserved few anecdotes of this painter, whom I remember in much business. His father and three brothers followed the same profession; one of them in water-colours; but Enoch was

* [There are several particular facts mentioned by *Descamps*, (t. iv. p. 245), which are worthy of insertion. In 1718, when at Paris, he was noticed by the celebrated Coypel, who very liberally recommended the Duke of Orleans to purchase some of his pictures. Vandermijn defeated this kindness by the enormous price which he set upon them. The best of them, when packed up to be returned to Antwerp, was spoiled by a nail, and the mistaken artist reduced to despair. A Mr. Burroughs, a rich English merchant found him there, and employed him upon a family picture, which induced him to bring the painter to England, and he received an ample patronage from the Duke of Chandos and from Sir Gregory Page, no less than from the Court, where a princess condescended to sketch his likeness. For Sir Gregory, he painted a visit from that opulent knight to his mother. He is represented in the act of descending from his coach, and the lady looking down from a window. This picture delighted the city, as the subject was perfectly intelligible. Vandermijn married imprudently, and was in constant difficulty, for he was equally rapacious and extravagant. He died in 1741, leaving eight children, seven of whom were painters—but probably of a very humble rank, in art, excepting Franc Vandermijn, who is mentioned by *Edwards*.]



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W. Fashion sc

BY JOHN GIBBMAN.

LONDON.
Published by John Major, 30 Fleet Street.
Oct. 15, 1827.

most in fashion.* At nineteen he painted his own portrait in the finical manner of Denner, and executed the heads of an old man and woman in the same style afterwards. He died suddenly in 1744, leaving a son, called Paul, who followed the same profession. Isaac Zeeman, brother of Enoch, died April 4, 1751, leaving also a son who was a painter.

[ANTOINE] WATTEAU.



Born 1684, Died 1721.

England has very slender pretensions to this original and engaging painter ; he having come hither only to consult Dr. Meade, for whom he

* [At Noseley in Leicestershire is a full length, by him, of Caranus, a Swede, 27 years old, and seven feet ten inches high, who exhibited himself at the King's Theatre, London, in 1734.]

painted two pictures, that were sold in the Doctor's collection.* The genius of Watteau resembled that of his countryman d'Urfé; the one drew and the other wrote of imaginary nymphs and swains, and described a kind of impossible pastoral, a rural life led by those opposites of rural simplicity, people of fashion and rank. Watteau's shepherdesses, nay, his very sheep, are coquet; yet he avoided the glare and clinquant of his countrymen; and though he fell short of the dignified grace of the Italians, there is an easy air in his figures, and that more familiar species of the graceful which we call genteel. His nymphs are as much below the forbidding majesty of goddesses, as they are above the hoyden awkwardness of country-girls. In his halts and marches of armies, the careless slouch of his soldiers still retain the air of a nation that aspires to be agreeable as well as victorious.

But there is one fault of Watteau, for which till lately I could never account. His trees appear as unnatural to our eyes, as his figures must do

† [The subjects of these pictures, a "Pastoral Conversation," (2-feet by 2-feet-6 inches,) and "a Company of Italian Comedians," of the same size. The first mentioned was sold for forty, and the other for fifty guineas. Dr. Mead, who had paid him for them, even still more liberally, received him into his house, and restored him to temporary health. There are two of his best performances in the Dulwich gallery. His genius likewise led him to caricature. The late Mr. C. Rogers had two coloured drawings of a painter and a sculptor personified by monkies. These have been twice engraved.]

to a real peasant who had never stirred beyond his village. In my late journies to Paris the cause of this grievous absurdity was apparent to me, though nothing can excuse it. Watteau's trees are copied from those of the Tuilleries and villas near Paris; a strange scene to study nature in! There I saw the originals of those tufts of plumes and fans, and trimmed-up groves, that nod to one another like the scenes of an opera. Fantastic people! who range and fashion their trees, and teach them to hold up their heads, as a dancing-master would, if he expected Orpheus should return to play a minuet to them.

ROBERT WOODCOCK,

of a gentleman's family, became a painter by genius and inclination. He had a place under the government, which he quitted to devote himself to his art, which he practised solely on sea-pieces. He drew in that way from his childhood, and studied the technical part of ships with so much attention, that he could cut out a ship with all the masts and rigging to the utmost exactness. In 1723 he began to practise in oil, and in two years copied above forty pictures of Vandewelde. With so good a foundation he openly professed the art, and his improvements were so rapid that the Duke of Chandos gave him thirty guineas for one of his pieces. Nor was his talent for music less remarkable. He both played on the hautboy

and composed, and some of his compositions in several parts were published. But these promising abilities were cut off e'er they had reached their maturity, by that enemy of the ingenious and sedentary, the gout. He died April 10, 1728, in the thirty-seventh year of his age, and was buried at Chelsea.

ISAAC WHOOD

Painted portraits in oil, and in black-lead on vellum, chiefly profiles. He was patronized by Wriothlesley Duke of Bedford, and has left several of his works at Woburn-abbey.* He died in Bloomsbury-square, February 24, 1752, aged sixty three. He was remarkable for his humour, and happy application of passages in Hudibras.

— VOGELSANG,

of what country I know not, was a landscape-painter, who went to Ireland, where he had good business; but leaving it to go to Scotland, was not equally successful, and returned to London. These are all the traces I find of him in Vertue's notes.

— ZURICH,

of Dresden, was son of a jeweller, who bred him

* [His portraits were equal to those, by any contemporary painter. He was reduced to penury, by the expences of an interminable chancery suit, for an estate which had been devised to him. *Edwards.*]

to his own business, but giving him some instructions in drawing too, the young man preferred the latter, and applied himself to miniature and enamelling. He studied in the academy of Berlin, and came to England about 1715, where he met with encouragement, though now forgotten, and obscured by his countryman that second Petitot, Zincke, whom I shall mention in the next reign. Zurich died about Christmas 1735, in the fiftieth year of his age, and was buried near the Lutheran church in the Savoy, leaving a son about twelve years old. Frederic Peterson was an enameller about the same time, and died in 1729.

CHRISTIAN RICHTER,

son of a silversmith at Stockholm, came over in 1702 and practised in oil, chiefly studying the works of Dahl, from which he learned a strong manner of colouring, and which he transplanted into his miniatures, for which he is best known. In the latter part of his life he applied to enamelling, but died before he had made great proficiencie in that branch, in November, 1732, at about the age of fifty. He had several brothers, artists, one a medallist at Vienna, and another at Venice, a painter of views. Richter was member of a club with Dahl and several gentlemen, whose heads his brother modelled by the life, and from thence made medals in silver. I mention this as it may explain to collectors the origine of those medals,

when they are met with. Sir William Rich, Grey Neville, and others, were of the club, and I think some foreign gentlemen.

JACQUES ANTOINE ARLAUD



was born at Geneva, May 18, 1668, and was designed for the church, but poverty obliged him to turn painter. At the age of twenty he quitted Geneva, worked at Dijon, and from thence repaired to Paris, where, succeeding in miniature, he was approved of by the academy and countenanced by the king. The regent admired him still more—I am almost afraid to repeat what follows, so much exaggeration seems to have been mixed with the account.* Having copied a Leda,

* [He sent his own portrait, with the Leda introduced, to the Gallery at Florence. See *Sketch of the Life of Correggio*, 1823, 8vo. p. 111.]

my author says from a basrelief of Angelo, I rather suppose it was the famous Leda of Correggio destroyed by the bigotry of the regent's son, all Paris was struck with the performance. The Duc de la Force gave twelve thousand livres for it, but the Duke being a sufferer by the Mississipi [probably before the picture was paid for] restored it to Arlaud, with 4000 livres for the time he had enjoyed it.* In 1721 Arlaud brought this chef d'œuvre to London, but would not sell it—but sold a copy of it, says the same author, for six hundred pounds sterling. This fact is quite incredible. The painter was at least so much admired, that he received many presents of medals, which are still in the library of Geneva. But poor Leda was again condemned to be the victim of devotion—in 1738 Arlaud himself destroyed her in a fit of piety, yet still with so much parental fondness, that he cut her to pieces anatomically. This happened at Geneva. Mons. de Champeau, then resident there from France, obtained the head and one foot of the dissected; a lady got an arm. The Comte de Lautrec, then at Geneva, and not quite so scrupulous, rated Arlaud for demolishing so fine a work. The painter died May 25, 1743. These particularities are extracted from the poems

* [He had been recommended by the Princess Palatine to Q. Caroline, then Princess of Wales, whose portrait procured for him the patronage of the nobility, and very ample remuneration. He may be ranked among the rich painters.]

of Mons. de Bar, printed at Amsterdam in three volumes, 1750. In the third volume is an ode on the Leda in question. Vertue speaks incidentally of the noise this picture made in London, but says nothing of the extravagant price of the copy. The Duchess of Montagu has a head of her father when young, and another of her grandfather the great Duke of Marlborough, both in water-colours by Arlaud.* The celebrated Count Hamilton wrote a little poem to him on his portrait of the Pretender's sister.† See *his works*, vol. iv. p. 279.

MRS. HOADLEY,

whose maiden name was Sarah Curtis, was disciple of Mrs. Beal, and a paintress of portraits by profession, when she was so happy as to become the wife of that great and good man, Dr. Hoadley, afterwards Bishop of Winchester.‡ From that

* [Now in the Collection of the Duchess of Buccleugh.]

† [These verses have been attributed by *Descamps*, v. iv. p. 118, to another occasion—to the portrait of Caroline Princess of Wales, afterwards Queen of England. They are worthy of the lively author of the *Memoires de Grammont*, and conclude

—“ Mais si l'art avoit la puissance
De faire aller la ressemblance,
Aussi loin qu'elle peut aller ;
Il faut exprimer ses graces dans la danse,
Il faudroit la faire parler.”

‡ [The portrait of the Bishop of Winton, by Sarah Curtis, his second wife, is in the Archbishop's dining-room at Lambeth.]

time she only practised the art for her amusement ; though if we may judge of her talents by the print from her portrait of Whiston, the art lost as much as she gained—but ostentation was below the simplicity of character that enobled that excellent family. She died in 1743. In the library at Chatsworth, in a collection of poems is one addressed by a lady to Mrs. Sarah Hoadley on her excellent painting.

REMARKS.

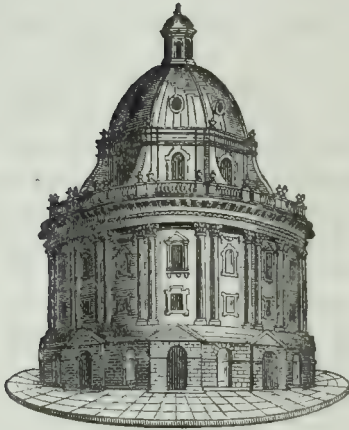
A single century had effected a decline of the Art of Painting in this country, which can be truly ascertained by comparison only,—in History, from Rubens to Thornhill—in Portrait, from Vandyck to Jervas.

The cause cannot be fairly attributed to the want of competent reward, for sums of money were paid for allegories upon ceilings and staircases, and for portraits, in the reigns of Queen Anne and her successor, equivalent to any that were received by the predecessors of these inferior painters. But in fact, the art itself was not so well understood, or so scientifically or perfectly practised ; the knowledge of its principles was possessed by very few, who did practise it ; and a taste prevailed among the noble and opulent individuals in society, to collect the works of foreign masters, rather than to encourage those of our own nation. Their ambition to excel in the higher branches of art, was chilled and checked by invidious comparison. Taste in painting was not then cultivated nor taught to men of polite literature, by the numerous essays concerning its theory, which the better informed connoisseurs have given to the present age. Some attempt indeed was made (but

without success as to its intended purpose) in 1711 ; to give academic instruction to the profession, by a few artists, with Sir Godfrey Kneller at their head. And, when the application for a national establishment was proposed to Government by Sir James Thornhill, in 1724, and refused, he commenced an academy in his own house, equally limited in number and duration. The *Essays* of Richardson, founded upon a just feeling and extensive knowledge, contributed much to form the judgment and correct the taste of those who studied them critically ; notwithstanding, the almost exclusive employment of portrait painting, rendered higher acquirements in art, of comparatively little value to themselves. The public were at that period unprepared to judge of any thing, saving the likeness, which they naturally considered as the true test of the painter's talent. They were implicitly influenced by the praise which any painter could gain from the popular poets of that day. When the poets and painters became intimate friends, candour must allow that there was an abundance of reciprocal flattery. Kneller owed much of his success, and Jervas all of it, to Pope ; who repaid him in turn by a sentimental likeness, from which the actual deformity of the poet could never have been known to posterity. The most severe satirists, it is obvious to remark, are not always the most honest or wise panegyrists. Pope was so ignorant of classical art, and the costume of the ancients, as to have consulted Kneller respecting the figures to be introduced in the representation of the Shield of Achilles, for his translation of the *Iliad*.

Fuseli, in his second lecture, marks the decline of Painting with his enthusiastic and vigorous pencil. " Charles II. with the Cartoons in his possession, and with the magnificence of Whitehall before his eyes, suffered Verrio to contaminate the walls of his palaces ; or degraded Lely to paint the Cymons and Iphigenias of his court ; whilst the manner of Kneller swept completely away, what might yet be left of taste under his successors. Such was the equally contemptible and deplorable state of English art, till the genius of Reynolds first

rescued his own branch from the mannered depravation of foreigners, and soon extended his view to the higher departments of art." p. 98. *Richardson* triumphantly anticipates a contrast to his own times; and the eminence which Britain was destined to hold in Europe, in the scale of modern art, above most other nations. "I am no prophet (says he) nor the son of a prophet, but in considering the necessary concatenation of causes and effects, and in judging by some few visible links of the chain, I feel assured, that if ever the true taste of the ancients revives in full vigour and purity, it will be in England." Of the value of *Richardson's* work, a just estimate may be formed by an anecdote related by *Dr. Johnson*, in his *Life of Cowley*. "True genius is a mind of large general powers, accidentally determined to some particular direction. Sir Joshua Reynolds, the great painter of the present age, had his first fondness for his art, excited by the perusal of *Richardson's* treatise." Did not this early prepossession in favour of his beloved art, so amply informed and excited, inspire the young artist, with the ambition of becoming one day, the Founder of the British School, both by his practice and his precepts?



Radcliffe Library, Oxon.

CHAPTER II.

*Architects, and other Artists in the Reign of
George I.*

THE stages of no art have been more distinctly marked than those of architecture in Britain. It is not probable that our masters the Romans ever taught us more than the construction of arches. Those, imposed on clusters of disproportioned pillars, composed the whole grammar of our Saxon ancestors. Churches and castles were the only buildings, I should suppose, they erected of stone. As no taste was bestowed on the former, no beauty was sought in the latter. Masses to resist, and uncouth towers for keeping watch, were all the conveniencies they demanded. As

even luxury was not secure but in a church, succeeding refinements were solely laid out on religious fabrics, till by degrees was perfected the bold scenery of Gothic architecture, with all its airy embroidery and pensile vaults. Holbein, as I have shewn, checked that false, yet venerable style, and first attempted to sober it to classic measures; but not having gone far enough, his imitators, without his taste, compounded a mungrel species, that had no boldness, no lightness, and no system. This lasted till Inigo Jones, like his countryman and cotemporary Milton, disclosed the beauties of ancient Greece, and established simplicity, harmony, and proportion. That school however was too chaste to flourish long.* Sir Christopher Wren lived to see it almost expire before him; and after a mixture of French and Dutch ugliness had expelled truth, without erecting any certain style in its stead, Vanbrugh with his ponderous and unmeaning† masses over

* [The excellence and the beauties of the architecture of ancient Greece were then understood, in a very limited degree. In the present age Greece has been literally brought into England by the efforts of the graphic art, in the publications of Athenian Stuart, the Dilettanti Society, and individual travellers. It may be asserted, that Vanbrugh left no legitimate follower of his style or principles in architecture; but his immediate successors in Court favour and employment having been liberated by his example from all the rules of art, invented and practised "all that seemed to be good in their own eyes."]

† [How little does this note of criticism sound in harmony

whelmed architecture in meer masonry. Will posterity believe that such piles were erected in the very period when St. Paul's was finishing?

Vanbrugh's immediate successors had no taste; yet some of them did not forget that there was such a science as regular architecture. Still there was a Mr. Archer, the groom-porter, who built Hethrop,* and a temple at Wrest;† and one Wakefield, who gave the design of Helmsley;‡ each of whom seemed to think that Vanbrugh had delivered the art from shackles, and that they might build whatever seemed good in their own eyes. Yet before I mention the struggles made by the art to resume its just empire, there was a disciple of Sir Christopher Wren that ought not to be forgotten; his name was

NICHOLAS HAWKSMOOR.

At eighteen he became the scholar of Wren, under

with those of Messrs. Reynolds, Knight, Price, and others of the modern theory!]

* St. Philip's church at Birmingham, Cliefden-house, and a house at Roehampton, (which as a specimen of his wretched taste may be seen in the Vitruvius Britannicus) were other works of the same person; but the chef d'œuvre of his absurdity was the church of St. John, with four belfrys, in Westminster.

† [Now the seat of the Countess De Grey. The gardens were laid out by Henry, Duke of Kent, and have been since modernized by Brown.]

‡ ["And Helmsley, once proud Buckingham's delight,
Slides to a scrivener, or a city knight."

Pope, Imit. Horace, Sat. 2.]

whom during his life, and on his own account after his master's death, he was concerned in erecting many public edifices. So early as Charles's reign he was supervisor of the palace at Winchester, and under the same eminent architect assisted in conducting the works at St. Paul's to their conclusion. He was deputy-surveyor at the building Chelsea-college, and clerk of the works at Greenwich, and was continued in the same post by King William, Queen Anne, and George the first, at Kensington, Whitehall, and St. James's; and under the latter Prince was first Surveyor of all the new churches and of Westminster-abbey from the death of Sir Christopher, and designed several of the temples that were erected in pursuance of the statute of Queen Anne for raising fifty new churches;* their names are, St. Mary Woolnoth, in Lombard-street; Christ-church, Spital-fields; St. George, Middlesex; St. Anne, Limehouse;† and St. George, Bloomsbury; the steeple of which is a master-stroke of absurdity,

* [The front of the church of St. Mary Woolnoth, with two low towers lately made visible from the street, is an imitation in miniature, of that of St. Sulpice at Paris, by Servandoni.]

† [St. Anne's, Limehouse, was finished in 1724. Hawksmoor has here mixed with the Grecian, a species of architecture, beyond the powers of accurate description. He has evidently repeated his plan in the towers of All Soul's College, Oxford. Limehouse, though so anomalous in a near view, is very picturesque in the distance, particularly, as it forms a termination to the grand colonnade of Greenwich Hospital.]

consisting of an obelisk, crowned with the statue of King George the First, and hugged by the royal supporters. A lion, an unicorn, and a king on such an eminence are very surprising :*

The things, we know, are neither rich nor rare,
But wonder how the devil they got there.

He also rebuilt some part of All-Souls College,† Oxford, the two towers over the gate of which are copies of his own steeple of St. Anne, Limehouse. At Blenheim and Castle-Howard he was associated with Vanbrugh, at the latter of which he was employed in erecting the magnificent mausoleum there when he died.‡ He built several con-

* [The wits of the Jacobite party indulged themselves in many sarcasms upon this extraordinary elevation of the Hanoverian King. Hogarth has likewise introduced the steeple.]

† Dr. Clarke, member for Oxford, and benefactor to that university, built three sides of the square called Peckwater, at Christ-church, and the church of All Saints in the high street there. [Dr. G. Clarke built the Library only—the three sides of the square and the church were designed by Dean Aldrich.]

‡ [This was the earliest instance of sepulchral splendour in England, unconnected with an ecclesiastical building, in which architecture has been called in to the aid of sculpture, by erecting a spacious structure over the ashes of the dead. The idea was originally suggested by the tombs and *columbaria* of the ancient Romans. This example during the last century has been followed, at an almost unlimited expence, in the following instances. At Brocklesby, Lincolnshire, for Lord Yarborough ; and at Cobham, in Kent, for the Earl of Darnley, from designs by James Wyatt. At Bow-wood, Wiltshire, there is another upon a much smaller scale, built for Lord Shelburne.]

siderable houses for various persons, particularly Easton Neston in Northamptonshire; restored a defect in the minster of Beverley by a machine of his own invention;* repaired in a judicious manner the west end of Westminster-abbey; and gave a design for the Ratcliffe library at Oxford.† His knowledge in every science connected with his art is much commended, and his character remains unblemished. He died March 25, 1736, aged near seventy. The above particulars are taken from an account of him given in the public papers, and supposed by Vertue to be drawn up by his son-in-law Mr. Blackerby. Many of the encomiums I omit,‡ because this is intended as an

* Of that machine, by which he screwed up the fabric with extraordinary art, there was a print published.

† [The model of this intended structure is now preserved at Ditchley, in Oxfordshire. According to the first idea of the application of Dr. Ratcliffe's legacy, the new library would have been an appendage only to the Bodleian. A very extraordinary communication was designed, by means of a gallery elevated upon a very lofty arcade, imitating a Roman aqueduct or bridge. The plan was fortunately abandoned.]

‡ [Mr. W. in a letter to G. Montagu, Esq. in 1760, mentions that "he had passed four days most agreeably in Oxford, and saw more antique holes and corners than Tom Hearne had in sixty years." This may perhaps furnish us with one reason why, in describing the works of modern architects there, in these anecdotes, he seems to have suspended all inquiry, and consequently has fallen into considerable mistakes. The new quadrangle of All Soul's College was intirely designed by Hawksmoor, who lived to complete it in 1734. The plan had been submitted to Dr. Clarke, who was himself an

impartial register of, not as a panegyric on, our artists. When I have erred on either side, in commending or blaming, I offer but my own judgment, which is authority to nobody else, and ought to be canvassed or set right by abler deci-

architect, but with an imperfect idea of the true gothic style. These towers owe their origin to Dr. Young, who was then a fellow of the college, and had persuaded his patron, Philip Duke of Wharton, to supply the expense. They stand in the second court, and are not connected with gateways; but he gave a plan for a new front, next the High Street, in which were two gateways, never executed.

It is certain, that during the time that Hawksmoor studied under Wren, he availed himself of several of his master's plans, which he afterwards applied, when employed upon his own account. The garden court at New College he is said to have designed with a general idea of a part of Versailles, but more probably of the palace at Winchester; and he is known to have been the sole architect of the new quadrangle of Queen's College, which has likewise a faint resemblance to the Luxembourg; and was probably composed by Wren, during his visit to the French capital. Every thing that Hawksmoor did, is so decidedly inferior to Queen's college; whether his genius runs riot among steeples as at Limehouse and Bloomsbury, or whether it aims at somewhat regular, as at Easton-Neston, that the claim of the real architect may be safely referred to that origine. The Doric elevation of the hall and chapel is grand and harmonious, and worthy of him or Aldrich. The portal through which we enter from the High Street, is not equal to the other parts. From a print by Burghers, it appears that there was a close cupola, as clumsily formed as a bee-hive. After that Q. Caroline, by a benefaction, had merited a statue, the present, which is light and not inelegant, was tenanted by a very disproportioned and ill shaped figure. Hawksmoor gave a plan for a very stately front of Brazenose College.]

sions. Hawksmoor deviated a little from the lessons and practice of his master, and certainly did not improve on them; but the most distinguished architect was*

* [About this period Oxford could boast, among her students, of two eminent architects, who were classically conversant with the science, and who embellished the university with buildings from their own designs, which would have added fame to the most celebrated of their contemporaries in that profession. It is surprising that, as Mr. W. has found a niche in his Temple, for several amateur-painters, he should have recorded one of these architects, in a note only, by attributing to him the genuine works of the other, whom he has, at least, incidentally, mentioned.

HENRY ALDRICH, D. D. Dean of Christchurch in 1689, died 1710. He was a man of true versatile genius, greatly excited and assisted by learning, converse and travel. Having resided for a considerable time in Italy, and associating there with the eminent in architecture and music, his native taste was exalted and rendered excursive through the whole field of the arts. These impressions were not merely local and momentary; for his correct designs have been executed, and his compositions in sacred music are yet daily recited, in our choirs. He gave plans for, and superintended the building of three sides of the Peckwater Court, and the parish church of All Saints, in the High Street, Oxford; and there is sufficient evidence to prove that he was principally consulted respecting the chapel of Trinity College. The garden front of Corpus Christi presents a specimen of his architecture, which for correctness, and a graceful simplicity, is not excelled by any edifice in Oxford. Soon after his return from the continent, he compiled for his own use and that of his students, "*Elementa Architecturæ Civilis ad Vitruvij veterumque disciplinam et recentiorum, præsertim A. Palladij exempla probatiora, concinnata.*" This MS. was acquired, after his death, by his friend, Dr. G. Clarke, and by

JAMES GIBBS,

Born 1683, Buried 1754,

who without deviating from established rules, proved what has been seen in other arts, that

him bequeathed to the library of Worcester College. It was published in 1789, large octavo, with many plates. Sir W. Chambers, in his larger work on the same subject, might have gained many valuable hints from the perusal. He was intimately associated with Dr. Clarke, in similar pursuits, “*qui vivum coluit et amavit,*” as he testifies in an inscription which he placed to the Dean’s memory, in his cathedral of Christ-church.

GEORGE CLARKE, LL. D. represented the University of Oxford in Parliament, for fifteen sessions, and was a Lord of the Admiralty in the reign of Q. Anne. He designed the Library at Christ-church, and jointly with Hawksmoor, the new towers and quadrangle of All Souls College. It appears from his monument in that chapel, that he was seventy-six years old at his death in 1736; and that he had been a fellow of that society for fifty-six of them. He is styled “*literarum ubique fautor.*” —as a practical architect he must yield the palm to Dr. Aldrich. The library at Christ-church was begun in 1716, and proceeded so slowly that it was not covered in before 1738, nor completed as now seen before 1761. The Library of Worcester College, to which he bequeathed his valuable collection of architecture, rose under his inspection.

SIR JAMES BURROUGH, LL. D. was Master of Caius College, and, like Drs. Aldrich and Clarke, who had preceded him by some years, applied himself to the science with singular proficiency. He was consulted respecting the plans of all the public buildings at Cambridge which were erected in his time. The chapel of Clare-hall was rebuilt upon a plan, said to have been entirely of his own design: and although he is apparently indebted to that abovementioned of Trinity College,



H. Eysing. pinx.

W. H. Worthington. sculp.

JAMES GIBBS.

LONDON,
Published by John Moxon, at the
Office of the Printer, in St. Paul's Church-yard.

meer mechanic knowledge may avoid faults, without furnishing beauties ; that grace does not depend on rules ; and that taste is not to be learnt. Virgil and Statius used the same number of feet in their verses ; and Gibbs knew the proportions of the five orders as well as Inigo ; yet the Banqueting-house is a standard, and no man talks of one edifice of Gibbs.* In all is wanting that harmonious simplicity that speaks a genius—and that is often not remarked till it has been approved of by one. It is that grace and that truth, so much meditated, and delivered at once with such correctness and ease in the works of the ancients, which good sense admires and consecrates, because it corresponds with nature. Their small temples and statues, like their writings, charm every age by their symmetry and graces and the just measure of what is necessary ; while pyramids and the ruins of Persepolis, only make the vulgar stare

Oxford, where he has varied, he has given proof of his taste. He has added a rustic basement ; omitted the urns with flames, and substituted an octagon, lighted by a cupola, for the tower. The east end of the Senate house, was adopted by Gibbs from his original idea. These are works of merit, and entitle him to be considered as one of a triumvirate of superior architects, who were not within the pale of the profession.

Elevations of all the buildings at Oxford, above noticed, have been engraved by Michael Burghers.]

* [It must be confessed, that there is a certain portion of flippancy mixed up with this criticism—the portico of St. Martin's church has *even now* few equals in London, and forms an honorable exception to this sweeping clause.]

at their gigantic and clumsy grandeur. Gibbs, like Vanbrugh, had no aversion to ponderosity, but not being endued with much invention, was only regularly heavy. His praise was fidelity to rules ; his failing, want of grace.

He was born at Aberdeen in 1683, and studied his art in Italy.* About the year 1720 he became the architect most in vogue, and the next year gave the design of St. Martin's church, which was finished in five years,† and cost thirty-two

* [He studied during several years under P. F. Garroli, a sculptor and architect of considerable merit.]

† [See *Gwilt's* most useful and improved edition of *Sir W. Chambers's "Treatise on Civil Architecture,"* large Svo. 1826. The Portico of the Pantheon at Rome is evidently the prototype which was followed by Gibbs. The whole is of the Corinthian order ; each of the columns of the Pantheon has a shaft of oriental granite in a single stone forty-two feet high, without the base and capital. Those of St. Martin's are 33 feet 4 inches, including both, and 3 feet 4 inches in diameter. The number is the same in either portico.

Mr. Gwilt gives from the third volume of *Stuart's Athens*, (published by the late ingenious *Willey Reveley*) the comparative measurements of the portico of St. Martin's, and of the Parthenon, in refutation of Sir W. Chambers's assertion, that the whole of the Grecian temple was inferior, in point of size, to the modern church, which in fact is widely erroneous. He then adds, "Artists, who ever saw an antique temple, or ever read Vitruvius, know, that St. Martin's Church, though one of the best in London, is no more than a very inferior imitation of the Greek Prostyle temple, and will not enter into the slightest degree of comparison with the chaste grandeur, the dignified simplicity, and the sublime effect of the Parthenon," p. 116, n.

This creditable specimen of our national architecture, origi-

thousand pounds. His likewise was St. Mary's in the Strand,* one of the fifty new churches, a monument of the piety more than of the taste of the nation. The new church at Derby was another of his works; so was the new building at King's College, Cambridge,† and the senate-house there, the

nally environed by mean buildings, has by their removal, been made the termination of a long street, 1826. It was finished just a century ago.]

* [The design for the New Church, in the Strand, was an effort of its architect, in his own opinion, to obviate all censure for want of grace. The chief art in constructing a building of moderate dimensions, is to proportion the decorations to the space they are destined to fill; least by their multiplicity they should encumber, where they intended to adorn. Totally unobservant of this rule, Gibbs indulged a love of finery without elegance; and has crowded every inch of surface with petty decorations. The body of the church, not lofty in itself, is broken into two orders; and the spire is tapered like a Chinese pagoda by a repetition of parts, which are composed of members of Roman architecture. For the propriety of this building, in particular, some advocates are found, who contend that no structure could have been designed, better calculated to obviate the allowed difficulties of the situation, by which grand masses were absolutely precluded; and that the minuter ornaments were necessarily resorted to, in order to produce any effect.]

† [One of the first buildings completed by Gibbs, in point of time, was at King's College, Cambridge. The diminutive Doric portico is certainly not a happy performance, either in the idea, or the execution. Such an application of the order would not occur in a pure and classic instance. We should, in candour, allow the necessity of rendering so many small apartments commodious; and the difficulty of erecting a building of sufficient size, without breaking the surface into so many

latter of which was not so bad as to justify erecting the middle building in a style very dissonant. The Ratcliffe library* is more exceptionable,† and

perforations, in rows or stories, by which simplicity or variety are absolutely excluded. It is 101 feet by 42, and 32 feet high, and the new building at King's College is 236 by 46, with an height to the parapet of fifty feet.]

* At the opening the library, 1749, Gibbs was complimented by the University with the degree of Master of Arts.

† [The Ratcliffe Library is of a circular form, and rises in the centre of an oblong square of 370 feet only, by 110, with a cupola 140 feet high, and 100 feet in diameter. As it does not rest upon the walls of the rotunda, but is propped by conspicuous buttresses, instead of being composed of a peristyle, as the great examples of that description of structure generally are, it appears as if sinking from its intended elevation. Buttresses of an ogee form, are introduced indeed by Mansart, in his celebrated cupola of the Invalides at Paris, but they are merely a constituent, and not a prominent part. The double Corinthian columns are accurately proportioned; and if the intermediate spaces, instead of being so often perforated, had been occupied by windows, copied from those at Whitehall, some dignity of ornament had been the result. A mean effect is produced, both in this building and St. Martin's church, by placing small square windows under the large ones. Gibbs made this sacrifice to the internal accommodation of galleries. In our modern edifices, both public and private, the introduction which utility creates of introducing so many windows, has placed our architects in a dilemma. "The architecture of the ancients is altered and materially injured by the alteration, when adapted to cold climates, where it is necessary, when the light is admitted, to exclude the air. The windows have always a littleness, and generally appear to be misplaced—they are holes cut in the wall, and not, as in the Gothic, natural and essential parts of the whole structure." D.]

seems to have sunk into the ground ; or, as Sarah Duchess of Marlborough said of another building,*

In the perspective views of Oxford, it breaks the horizontal line by a most pleasing variation from the other forms, and very properly characterises the seat of learning.

“ While as with rival pride their towers invade the sky,
 RATCLIFFE and BODLEY seem to vie,
 Which shall deserve the foremost place,
 Or Gothic strength, or Attic grace.”

T. Warton's Installation Ode.

A Description of the Ratcliffe Library, with plans and sections, was published in 1747, folio.

The interior effect of the Library, is that which is more generally preferred by the amateurs of architecture. The books, which by the care and science of the present Librarian, are greatly increasing, are disposed in two circular galleries ; and the area, which had formerly a denuded appearance, has been since most appropriately ornamented by two antique *candelabra*, purchased by Sir Roger Newdigate, of Piranesi, at Rome ; and with marble busts and plaster casts of statues, presented likewise by the Editor's excellent friends John and Philip Duncan, M. A. Senior Fellows of New College, 1824.]

* Of her own house at Wimbledon, built for her by Henry Earl of Pembroke, mentioned hereafter ; but it was her own fault. She insisted on the offices not being under ground, and yet she would not mount a flight of steps. The Earl ingeniously avoided such a contradiction by sinking the ground round the lower story.

In the late publication of *A. Wood's History and Antiquities of the Colleges and Halls in Oxford*, I am justly corrected for attributing the new buildings at All Souls to Gibbs, though in another place I had rightly ascribed them to Hawksmoor. It is very true, I confess my mistake and strange negligence, for I made those contradictory assertions within a very few pages of each other ; I am told too, that there was no blunder in the

it looks as if it was making a curtsy. Gibbs, though he knew little of Gothic architecture, was

style of the building, which was intentional ; the Library being built in conformity to the chapel, and it being the intention of the architect of the new buildings to build them in the same style, viz. in the Gothic. It was undoubtedly judicious to make the Library consonant to the Chapel, and the new building to both ; which the Editor says are Gothic. If the new buildings are just copies of Gothic, it is I who have blundered, not the architect ; but I confess I thought the architect had imitated his models so ill, and yet had contrived to strike out so handsome a piece of scenery, that what I meant to express, was, that he had *happily blundered* into something, which though it missed the graceful and imposing dignity of Gothic architecture, has yet some resemblance to it, in the effect of the whole. When Hawksmoor lived, Gothic architecture had been little studied, nor were its constituent beauties at all understood ; and whatever the intention of the architect, or of his Directors was, I believe they blundered, if they thought that the new buildings at All Souls are in the true Gothic style. I was in the wrong to impute that error to Gibbs ; but I doubt Hawksmoor will not remain justified, if, as it is said, he intended to make the new buildings Gothic, which I presume they are far from being correctly ; as they might rather be taken for a mixture of Vanbrugh's and Batty Langley's clumsy misconception. Should the University be disposed to add decorations in the genuine style to the Colleges, they possess an architect who is capable of thinking in the spirit of the founders. Mr. Wyatt, at Mr. Barrett's, at Lee, near Canterbury, has with a disciple's fidelity to the models of his masters, superadded the invention of a genius ; the little Library has all the air of an Abbot's study, except that it discovers more taste.

[Mr. W.'s recommendation of JAMES WYATT (OF MORE PROBABLY FROM HIS OWN HIGH REPUTATION) HAS BEEN SUBSEQUENTLY ADOPTED IN OXFORD, TO A CONSIDERABLE EXTENT. HIS FIRST AND BEST KNOWN WORK IN THE GOTHIC STYLE WAS THE RESTORATION OF THE CHAPEL OF NEW

more fortunate in the quadrangle of All Souls, which has blundered into a picturesque scenery not void of grandeur, especially if seen through the gate that leads from the schools. The assemblage of buildings in that quarter, though no single one is beautiful,* always struck me with singular pleasure, as it conveys such a vision of large edifices, unbroken by private houses, as the mind is apt to entertain of renowned cities that exist no longer.†

College, which was followed by similar imitations of that manner, in the halls of Baliol and Merton. His great effort at gothic magnificence was displayed at Fonthill Abbey, erected by him from the foundations, and a few years only after his death, precipitated by a tempest to the earth !]

* [As a lover of Gothic architecture, Mr. W. should not have included the elevation of the tower and spire of St. Mary's Church, which is here seen from its base, in this disparaging criticism, for there are few in England which equal it, in propriety and architectural beauty.

He seems to have felt, as he surveyed the Ratcliffe square, an impression congenial with that of Sir Joshua Reynolds at Blenheim. He even anticipates the identical principle, that the *bizarreries* of architecture are in certain situations, and under peculiar circumstances of light and shade, capable of producing the most picturesque effect; for what, Sir Joshua has said, concerning Blenheim, is little more than an expansion of the original idea. But, by moonlight, these happy combinations of light and shade are seen to a more striking advantage than under a meridian sun, in either instance.]

† It is the same kind of visionary enchantment that strikes in the gardens at Stowe. Though some of the buildings, particularly those of Vanbrugh and Gibbs, are far from beautiful, yet the rich landscapes occasioned by the multiplicity of

In 1728 Gibbs published a large folio of his own designs, which I think will confirm the character I have given of his works. His arched windows, his rustic-laced windows, his barbarous buildings for gardens, his cumbrous chimney-pieces, and vases without grace, are striking proofs of his want of taste. He got 1500*l.* by this publication, and sold the plates afterwards for 400*l.* more. His reputation was however established, and the following compliment, preserved by Vertue, on his monument of Prior in Westminster-abbey, shews that he did not want fond admirers :*

temples and obelisks, and the various pictures that present themselves as we shift our situation, occasion surprize and pleasure, sometimes recalling Albano's landscapes to our mind, and oftener to our fancy the idolatrous and luxurious vales of Daphne and Tempe. It is just to add, that the improvements made by Lord Temple, have profited by the present perfect style of architecture and gardening. The temple of Concord and Victory, presiding over so noble a valley, the great arch designed by Mr. T. Pitt, and the smaller in honour of Princess Amelie, disclosing a wonderfully beautiful perspective over the Elysian fields to the Palladian bridge, and up to the castle on the hill, are monuments of taste, and scenes, that I much question if Tempe or Daphne exhibited. [T. Pitt, the first Lord Camelford, was the sole designer of the superb mansion at Stow, the whole front of which extends 916 feet, of which the centre part occupies 454. Finished in 1790.]

* [Mr. W. would probably have preferred the encomiastic verses, by the ill-fated *Savage*, had they occurred to him.

“ O Gibbs ! whose art the solemn fane can raise,
Where God delights to dwell, and men to praise,

While Gibbs displays his elegant design,
 And Rysbrack's art does in the sculpture shine,
 With due composure and proportion just
 Adding new lustre to the finish'd bust,*
 Each artist here perpetuates his name,
 And shares with Prior an immortal fame. T. W.

There are three prints of Gibbs, one from a picture of Huyssing, and another from one of Schryder, a Swiss, who was afterwards painter to the King of Sweden, and the third from Hogarth.† Gibbs was afflicted with the gravel and stone and went to Spa in 1749, but did not die till August 5, 1754. He bequeathed an hundred pounds to St. Bartholomew's hospital, of which he was architect and governor, the same to the Foundling hospital, and his library and prints to the Ratcliffe Library at Oxford, besides charities, and legacies to his relations and friends.‡

When mouldered thus, some column falls away,
 Like some great prince, majestic in decay :
 Where all thy pompous works our wonder claim
 What but the muse alone, preserves thy name.

The Wanderer.]

* [This bust was not by Rysbrach, but Coysevox.]

† [Over the door of one of the galleries in the Ratcliffe Library is placed a spirited bust of Gibbs by Rysbrach]

‡ This valuable bequest is contained in about 500 volumes, chiefly on subjects connected with the arts. About a hundred are entirely upon architecture ; and they include the scarcest and best works on the science, extant at that period. There are six large folio volumes of architectural drawings and engravings, handsomely bound, with others detached in portfolios. The first of them comprises Gibbs's own designs, plans

COLIN CAMPBELL,

a countryman of Gibbs, had fewer faults, but not more imagination. He published three large folios under the title of *Vitruvius Britannicus*,* containing many of his own designs, with plans of other architects; but he did not foresee with how much more justice that title would be worn by succeeding volumes to be added to his works. One has

and elevations of the present Ratcliffe Library, with another of an oblong form, which was rejected by the Trustees. In portfolios are drawings of the Ratcliffe, St. Martin's Church, New Building King's College, with others of mansions (not executed) at Hampsted Marshal, Berks, for Lord Craven, and at Wilton, for the Earl of Pembroke, &c. &c. all these designs and ornaments have been drawn with singular neatness and accuracy, and are illustrated by the MS. of the author. For this intelligence the Editor acknowledges himself much indebted to the present learned and liberal Keeper of the Ratcliffe Library.

* [Lord Burlington was the original projector and patron of this work, of which the first volume appeared in 1713, the second in 1717, and the third in 1725, imp. folio, when Campbell's superintendence ceased. The publication was resumed by two scientific architects, *Woolfe* and *Gandon*, with volumes fourth in 1767, and a fifth in 1771. A new *Vitruvius Britannicus* appeared in 1782, by *G. Richardson*. But a *New Vitruvius Britannicus*, by *Mr. P. F. Robinson*, architect, "to comprehend plans and elevations drawn from actual measurement, made purposely for this work, is now in progress of publication, which promises amply to supply the deficiencies of the previous compilers. The three first volumes contain many designs of Colin Campbell's own invention, a claim which has not been altogether allowed.]

already been given. The best of Campbell's designs, are Wanstead, the Rolls, and Mereworth in Kent :* the latter avowedly copied from Palladio.† Campbell was surveyor of the works at Greenwich Hospital, and died in 1734.

* [The house at Mereworth, built for Mildmay Earl of Westmoreland, is an imitation of Palladio's Villa Capra, near Verona, but with imperfect success in its variations from the archetype. The four porticoes which constitute its decoration, are ill adapted to our climate ; and the filling them up with apartments, is in this instance, almost a solecism in architecture.]

† [The foreign architects who have visited this country, have given a preference to Wanstead-house, above any other of the mansions of our nobility. It was built in 1715, taken down and its materials dispersed by auction in 1822 ! As this opinion is confirmed by *Gilpin*, and as its total disappearance may render his description of it more interesting to the lovers of architecture, it is subjoined at length. "Of all great houses, perhaps, it best answers the united purposes of grandeur and convenience. The plan is simple and magnificent. The front extends 260 feet. A hall and a saloon occupy the body of the house, forming the centre of each front. From these, run a double row of chambers. Nothing can exceed their convenience. They communicate in one grand suite, and yet each by the addition of a back stair becomes a separate apartment. It is difficult to say, whether we are better pleased with the grandeur and elegance without, or with the simplicity and contrivance within. Dimensions : Great Hall, 51 by 36 feet. Ball-room, 75 by 27. Saloon, 30 feet square." There have been yet, other critics, who have discovered in this mansion, neither novelty of invention nor purity of taste ; such are the discrepancies in the opinions of amateurs, and professional architects. See *Walpole's Letters*, v. i. p. 423.]

JOHN JAMES,

of whom I find no mention in Vertue's notes, was, as I am informed, considerably employed in the works at Greenwich; where he settled. He built the church there, [1718] and the house for Sir Gregory Page at Blackheath, the idea of which was taken from Houghton.* James likewise built the church of St. George Hanover-square, the body of the church at Twickenham, and that of St. Luke, Middlesex, which has a fluted obelisk for its steeple. He translated from the French some books on gardening.†

— CARPENTIERE,

or Charpentiere, a statuary much employed by the Duke of Chandos at Canons, was for some years principal assistant to Van Ost, an artist of whom I have found no memorials,‡ and afterwards set up for himself. Towards the end of his life he kept a manufacture of leaden statues

* [It had a very deep projecting portico without a pediment. Previously he had built Canons for the Duke of Chandos, where he had set taste and expense equally at defiance.]

† [He translated *Perrault*, “*Ordonnance des cinq especes de colonnes selon la methode des anciens*, 1708.”]

‡ [Adrien Charpentiere painted a portrait of Roubiliac, as carving the statue of Shakespeare, now in the British Museum.]



in Piccadilly, and died in 1737, aged above sixty.*

CHARLES CHRISTIAN REISEN,

The celebrated engraver of seals, was son of Christian Reisen of Drontheim in Norway,† who had

* [In imitation of the French and Dutch gardens, there were few of those in the vicinity of London, or in the provinces, the square or oblong grass plots of which were not embellished by correspondent images, but of pastoral and domestic characters, and rarely borrowed from the heathen mythology. The lead has been long since converted to useful purposes. When the demand for them was so great, the trade of making them was very lucrative.

A story is told of a Dorsetshire gentleman, whose father had brought two antique marble statues from Italy. Upon his marriage with a city dame, who was determined upon modernising his old family seat, she ordered that these unfortunate statues should be painted, in order that they should *look like lead*. But Van Ost (or Nost) was an artist capable of much better things; and was probably induced by profit to undertake such mean subjects; or to superintend the manufactory. The equestrian statue of George I. was cast in mixed metal, and afterward gilt by him and his scholar Charpentiere for the Duke of Chandos, at Canons. The horse was exactly modelled from that by Le Sueur at Charing-Cross, and the man is much better. When Canons was taken down, and its sumptuous ornaments dispersed, this statue was brought to its present station in Leicester-square. A few years since it was regilt. Indeed, our bronze statues in squares, appear at the farther extremity of the avenues, to be so grim with smoke and dirt, as to present only a shapeless lump.]

† The father, on his voyage to England, had been driven by a storm to Scotland, and worked at Aberdeen for one Melvin,

followed the same profession, and who with one Stykes were the first artists of that kind who had distinguished themselves in England. The father died here leaving a widow and a numerous family, the eldest of which was Charles Christian, who though scarce twenty, had made so rapid a progress under his father's instructions, that he became the support of the family, and in a few years equalled any modern that had attempted the art of intaglia. He was born in the parish of St. Clement's Danes, and on account of his extraction was recommended to Prince George, but being little versed in the language of his family, does not appear to have been particularly encouraged by his Royal Highness. The force of his genius however attracted the notice of such a patron as genius deserved, and always found at that time, Robert Earl of Oxford, whose munificence and recommendation soon placed Christian (by which name he is best known) on the basis of fortune and fame. In the library and museum of that noble collector he found all the helps that a very deficient education had deprived him of;* there

a goldsmith, for two years before he came to London, where he arrived on the second day of the great fire in September 1666. Here he first began to engrave seals, having been only a goldsmith before. Afterwards he was confined in the Tower for four years, on suspicion of engraving dies for coining, but was discharged without a trial.

* [To speak of this art more than incidentally, is not within the purport of these observations. Of its origine, and progress

he learned to see with Grecian and Roman eyes, and to produce heads after the antique worthy of his models; for though greatly employed on cutting arms and crests, and such tasteless fantasies, his excellence lay in imitating the heroes and empresses of antiquity. I do not find that he ever attempted cameo. The magic of those works, in which by the help of glasses we discover all the beauties of statuary and drawing, and even the science of anatomy, has been restricted to an age that was ignorant of microscopic glasses; a problem hitherto unresolved to satisfaction. Christian's fame spread beyond the confines of our island, and he received frequent commissions from Denmark, Germany, and France. Christian, as his fortune and taste improved, made a collection himself of medals, prints, drawings and books;

through Egypt, Greece and Italy, both ancient and modern, it may suffice to refer to *Millin's Dictionnaire des Beaux Arts*, article, *Glyptique*, on which he has admirably compressed the more valuable information concerning the subjects connected with it, from the dissertations of various authors. England can boast of many collections of gems. The Arundel (now the Marlborough) and the Devonshire are pre-eminent: but there are several others, smaller, but not less select. Of modern artists in this country, *Millin* has noticed SIMON, REESIN, BROWN and MARCHANT. By consulting *De Murr, Vies de Graveurs en Pierres Fines, Francfort, 12mo. 1770*, a most satisfactory intelligence of this exquisitely minute art may be obtained, with respect to the individual artists who were most celebrated among the ancients, and whose works are authenticated by their names.]

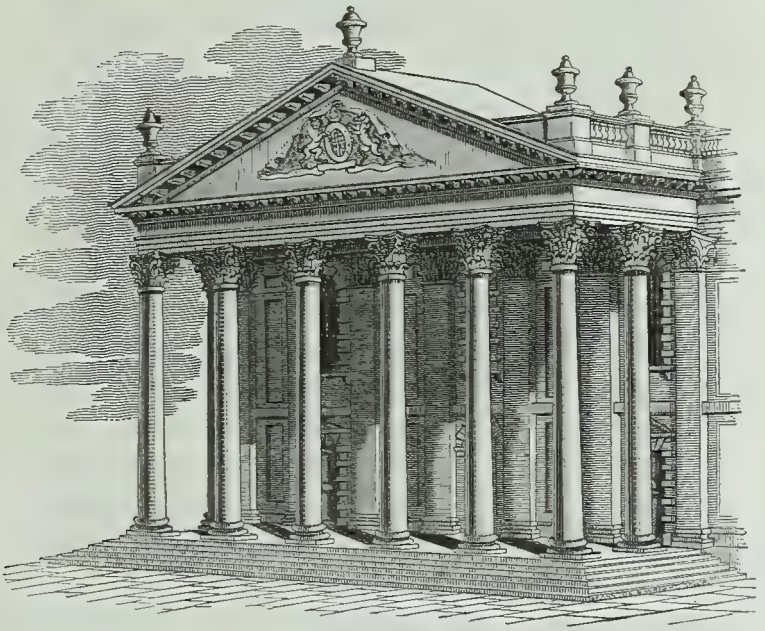
and was chosen director of the academy under Sir Godfrey Kneller. On the trial of Bishop Atterbury, on a question relating to the impression of a seal, he was thought the best judge, and was examined accordingly. Vertue represents him as a man of a jovial and free, and even sarcastic temper and of much humour, an instance of which was, that being illiterate, but conversing with men of various countries, he had composed a dialect so droll and diverting, that it grew into a kind of use among his acquaintance, and he threatened to publish a dictionary of it. His countenance harmonized with his humour, and Christian's mazard was a constant joke; a circumstance not worth mentioning, no more than the lines it occasioned, but as they fell from the pen of that engaging writer, Mr. Prior. Sir James Thornhill having drawn an extempore profile of Christian, the poet added this distich,

This, drawn by candle-light and hazard,
Was meant to show Charles Christian's mazard.

This great artist lived* chiefly in the neighbourhood of Covent-garden, so long the residence of most of our professors in virtù. He died there of the gout, December 15, 1725, when he had not passed the forty-sixth year of his age, and was

* He had a house too at Putney; a view of which, under the satiric title of Bearsdenhall, was published about 1720. *V. Brit. Topogr.* vol. ii. p. 280.

buried in the church-yard on the north side next to the steps. He appointed his friend Sir James Thornhill one of his executors, and dying a batchelor left the bulk of his fortune to a maiden sister who had constantly lived with him, and a portion to his brother John.



The Portico of St. Martin's Church.

CHAPTER III.

Painters in the Reign of King George II.

IT is with complacency I enter upon a more shining period in the history of arts, upon a new æra ; for though painting made but feeble efforts towards advancement, yet it was in the reign of George the Second that architecture revived in antique purity ; and that an art unknown to every age and climate not only started into being, but advanced with master-steps to vigorous perfection, I mean, the art of gardening, or as I should chuse to call it, *the art of creating landscape*. Rysbrack and Roubiliac redeemed statuary from reproach, and engraving began to demand better painters, whose works it might imitate. The King, it is true, had little propensity to refined pleasures ; but Queen Caroline was ever ready to reward merit, and wished to have their reign illustrated by monuments of genius. She enshrined Newton, Boyle, and Locke : she employed Kent, and sat to Zincke. Pope might have enjoyed her favour, and Swift had it at first, till insolent under the mask of independence, and not content without domineering over her politics, she abandoned him to his ill-humour, and to the vexation of that

misguided and disappointed ambition, that perverted and preyed on his excellent genius.

To have an exact view of so long a reign as that of George the Second, it must be remembered that many of the artists already recorded lived past the beginning of it, and were principal performers. Thus the style that had predominated both in painting and architecture in the two preceding reigns, still existed during the first years of the late king, and may be considered as the remains of the schools of Dahl and Sir Godfrey Kneller, and of Sir Christopher Wren. Richardson and Jervas, Gibbs and Campbell, were still at the head of their respective professions. Each art improved, before the old professors left the stage. Vanloo introduced a better style of draperies, which by the help of Vanaken became common to and indeed the same in the works of almost all our painters; and Leoni, by publishing and imitating Palladio, disencumbered architecture from some of the weight with which it had been overloaded. Kent, Lord Burlington, and Lord Pembroke, though the two first were no foes to heavy ornaments, restored every other grace to that imposing science, and left the art in possession of all its rights—Yet still Mr. Adam and Sir William Chambers were wanting to give it perfect delicacy. The reign was not closed, when Sir Joshua Reynolds ransomed portrait-painting from insipidity, and would have excelled the greatest masters in

that branch,* if his colouring were as lasting, as his taste and imagination are inexhaustible—but I mean not to speak of living masters, and must therefore omit some of the ornaments of that reign. Those I shall first recapitulate were not the most meritorious.

* [“ Strong objections were certainly often made to Sir Joshua’s process or mode of colouring ; but perhaps the best answer to all these, is the following anecdote. One of the critics who passed for a great patron of the art, was complaining strongly to a judicious friend, of Sir Joshua’s “ flying colours,” and expressing a great regret at the circumstance, as it prevented him from sitting to Sir J. for his portrait. To all this his friend calmly observed to him, that he should reflect that any painter who merely wished to make his colours stand, had only to purchase them at any colour shop ; but that it should be remembered that every picture by Sir Joshua was an experiment in art, made by an ingenious man—and that the art was advanced by such experiments, even where they failed. When he was once pressed to abandon lake and carmine, and such fading colours, as it was his practice to use in colouring the flesh ; he looked upon his hand and said “ I can see no vermilion in this !”

“ It must be observed, however, that he did use vermilion in all his later works, finding by experience the ill effects of more evanescent colours in his early productions.” *Northcote*. Sir J. Reynolds was an unwearied experimentalist with respect to the composition of his colours. He is said to have purchased a Parmegiano, and some of the school of Titian, for the sole purpose of examining the colours, by destroying the pictures. His late and thinly painted pictures stand extremely well, as the Ugolino, Cardinal Beaufort, Portrait of Lord Heathfield, &c.]

HANS HUYSSING,

born at Stockholm, came over in 1700, and lived many years with Dahl, whose manner he imitated and retained. He drew the three eldest Princesses daughters of the King, in the robes they wore at the coronation.

CHARLES COLLINS

Painted all sorts of fowl and game. He drew a piece with a hare and birds and his own portrait in a hat. He died in 1744.

— COOPER

Imitated Michael Angelo di Caravaggio in painting fruit and flowers. He died towards the end of 1743.

BARTHOLOMEW DANDRIDGE,

son of a house-painter, had great business from his felicity in taking a likeness. He sometimes painted small conversations, but died in the vigour of his age.

— DAMINI,

an Italian painter of history, was scholar of Pellegrini. He returned to his own country in 1730, in company with Mr. Hussey, whose genius for drawing was thought equal to very great masters.*

* [Very interesting notices of GILES HUSSEY, too long for insertion, are given by Barry, Fuseli and Edwards. *Chalmers' Biog. Dict.*]

JEREMIAH DAVISON

was born in England, of Scots parents. He chiefly studied Sir Peter Lely, and with the assistance of Vanaken, excelled in painting sattins. Having got acquainted with the Duke of Athol at a lodge of free-masons, he painted his grace's picture and presented it to the society. The Duke sat to him again with his Duchess, and patronized and carried him into Scotland, where, as well as in London he had great business. He died the latter end of 1745, aged about fifty.

JOHN ELLIS,

born in 1701, was at fifteen placed with Sir James Thornhill, and afterwards was a short time with Schmutz; but he chiefly imitated Vandrebank, to whose house and business he succeeded; and by the favour of the Duke of Montagu, great master of the wardrobe, purchased Vandrebank's place of tapestry weaver to the crown, as by the interest of Sir Robert Walpole, for whom he bought pictures, he was appointed master-keeper of the lions in the Tower. In these easy circumstances he was not very assiduous in his profession.

PHILIP MERCIER,

Born 1689, Died 1760,

of French extraction, but born at Berlin, studied

there in the academy and under Monsieur Pesne. After visiting France and Italy he went to Hanover, where he drew Prince Frederic's picture, which he brought to England, and when his Royal Highness came over, Mercier was appointed his painter, became a favourite, and was taken into his service and household; and by the prince's order drew several of the Royal Family, particularly the three eldest princesses, which pictures were published in mezzotinto. After nine years, he lost the favour of the Prince of Wales, and was dismissed from his service. At first he talked of quitting his profession, retired into the country,* and bought a small estate; but soon returned and took a house in Covent-Garden, painting portraits and pictures of familiar life in a genteel style of his own, and with a little of Watteau, in whose manner there is an etching of Mercier and his wife and two of their children. There is another print of his daughter. Children too and their sports he painted for prints. From London he went to York, and met with encouragement, and for a short time to Portugal and Ireland; and died July 18, 1760, aged seventy-one.

* [At Upton, in Northamptonshire, is a large picture by Mercier, representing a group of Bacchanals, being the portraits of so many convivial Esquires. There are likewise many portraits of the family of Samwell.]

JOSEPH FRANCIS NOLLEKINS,

of Antwerp, son of a painter who had long resided in England, but who had settled and died at Rouen. The son came over young, and studied under Tillemans, and afterwards copied Watteau and Paulo Panini. He painted landscape, figures, and conversations, and particularly the amusements of children. He was much employed by Lord Cobham at Stowe, and by the late Earl of Tilney. He died in St. Anne's parish, January 21, 1748, aged forty-two, and left a wife and a numerous young family.* Slater painted in the same kind with Nollekins, and executed cielings and works in fresco at Stowe and at the Earl of Westmorland's at Mereworth in Kent.

— ROBINSON,

a young painter from Bath, had been educated under Vandrebank, but marrying a wife with 4 or 5000*l.* and taking the house in Cleveland-court, in which Jervas had lived, he suddenly came into great business, though his colouring was faint and

* [Of this numerous family, one at least was most fortunate; and he probably survived them all. This was Joseph Nollekins, R. A. a sculptor of distinguished talent, and whose numerous busts are admirable, for resemblance and execution. Great employment during a long life, with a love of accumulation, enabled him to bequeath, at his death, a sum exceeding 100,000*l.*]

feeble. He affected to dress all his pictures in Vandyck's habits; a fantastic fashion with which the age was pleased in other painters too, and which, could they be taken for the works of that great man, would only serve to perplex posterity. Vanhåaken assisted to give some credit to the delusion.* Robinson died when he was not above thirty, in 1745.

ANDRÉA SOLDI,

of Florence, arrived in 1735, being then about the age of thirty-three. He had been to visit the Holy Land, and at Aleppo having drawn the pictures of some English merchants, they gave him recommendations to their countrymen. For some time he had much business, and painted both portraits and history, but outlived his income and fell into misfortunes.

CHEVALIER RUSCA,

a Milanese, came over in 1738, and painted a few pictures here in a gawdy fluttering style, but with some merit. I think he staid here but very few years.

STEPHEN SLAUGHTER

succeeded Mr. Walton as supervisor of the king's

* [The Editor has seen several of these flimsy portraits, which imitate Vandyck no farther than the flowing hair and falling collars.]

pictures, and had been for some time in Ireland, where he painted several portraits. He had a sister that excelled in imitating bronzes and bas-reliefs to the highest degree of deception. He died at Kensington, whither he had retired, May 15, 1765. He was succeeded in his office of surveyor and keeper of the pictures by Mr. George Knapton, painter in crayons.

JAMES WORSDALE

would have been little known, had he been distinguished by no talents but his pencil. He was apprentice to Sir Godfrey Kneller, but marrying his wife's niece without their consent, was dismissed by his master. On the reputation however of that education, by his singing, excellent mimickry and facetious spirit, he gained many patrons and business, and was appointed master-painter to the board of ordnance. He published* several small pieces, songs, &c. besides the following dramatic performances :

1. A Cure for a Scold, a ballad opera, taken from Shakespeare's Taming of a Shrew.
2. The Assembly, a farce, in which Mr. Worsdale himself played the part of old Lady Scandal admirably well.
3. The Queen of Spain.
4. The extravagant Justice.

He died June 13, 1767, and was buried at St.

* Vide *Baker's Companion to the Playhouse*.

Paul's Covent-garden, with this epitaph composed by himself,

Eager to get, but not to keep the pelf,
A friend to all mankind, except himself.

RANELAGH BARRETT

was a noted copyist, who being countenanced by Sir Robert Walpole, copied several of his collection, and others of the Duke of Devonshire and Dr. Meade. He was indefatigable, and executed a vast number of works. He succeeded greatly in copying Rubens. He died in 1768, and his pictures were sold by auction in December of that year.*

JOHN WOOTTON,

a scholar of Wyck, was a very capital master in the branch of his profession to which he principally devoted himself, and by which he was peculiarly qualified to please in this country; I mean, by painting horses and dogs, which he both drew and coloured with consummate skill, fire and truth. He was first distinguished by frequenting Newmarket and drawing race-horses.† The prints

* [George Barret, the late celebrated landscape painter, was born near Dublin, and it does not appear that he was in any degree related to this Ranelagh Barret.]

† [In the Houghton Collection were *Huntings*, containing portraits upon a large scale, hounds in large and small, and two landscapes. There likewise was a greyhound's head of

from his hunting-pieces are well known. He afterwards applied to landscape, approached towards Gaspar Poussin, and sometimes imitated happily the glow of Claud Lorrain. In his latter pieces the leafage of his trees, from the failure of his eyes, is hard and too distinctly marked. He died in January, 1765, at his house in Cavendish-square, which he built, and had painted with much taste and judgment. His prices were high; for a single horse he has been paid 40 guineas; and 20, when smaller than life. His collection was sold before his death, on his quitting business; his drawings and prints January 21, 1761, and his pictures the 12th and 13th of March following.

JOSEPH HIGHMORE,

Born 1692, Died 1780,

nephew of Serjeant Highmore, was bred a lawyer, but quitted that profession for painting, which he exercised with reputation amongst the successors of Kneller, under whom he entered into the academy, and living at first in the city, was much employed there for family-pieces. He afterwards

surprising effect, by Old Wyck, Wootton's Master. At Kensington are, 1. A Royal Hunting Party. 2. The Siege of Tournay. 3. The Siege of Lisle. Wootton may be justly ranked with the more meritorious painters of the age in which he lived, and his works were much sought after; among the best are those at Blenheim, Althorp and Ditchley.]

removed to Lincoln's-Inn-Fields, and painted the portraits of the knights of the Bath,* on the revival of that order, for the series of plates, which he first projected, and which were engraved by Pine. Highmore published two pamphlets; one called, *A critical Examination of the Cieling painted by Rubens in the Banqueting House, in which Architecture is introduced, as far as relates to Perspective; together with the Discussion of a Question, which has been the subject of Debate among Painters.* Written many years since, but now first published, 1754, quarto.† The other, “*The Practice of Perspective on the Principles of Dr. Brook Taylor, &c.*” Written many years since, but now first published, 1764, quarto; with 50 copper plates; price one guinea in boards.” He had a daughter who was married to a prebendary of Canterbury,‡ and to her he retired on his quitting business, and died there in March 1780, aged 88.§

THOMAS HUDSON,

the scholar and son-in-law of Richardson, enjoyed for many years the chief business of portrait-

* [The portraits of Charles, the second Duke of Richmond, with his three esquires, are now at Goodwood.]

† *Gough's Topogr.* art. London.

‡ [The Reverend John Duncombe, estimable for his general literature.]

§ There is a larger account of Mr. Highmore in the *Gentleman's Magazine* for April 1780, with a portrait of him.

painting in the capital, after the favorite artists, his master and Jervas were gone off the stage; though Vanloo first, and Liotard afterwards, for a few years diverted the torrent of fashion from the established professor.* Still the country gentlemen were faithful to their compatriot, and were content with his honest similitudes, and with the fair tied wigs, blue velvet coats, and white sattin waistcoats, which he bestowed liberally on his customers, and which with complacence they beheld multiplied in Faber's mezzotintos.† The better taste introduced by Sir Joshua Reynolds‡

* [After having painted the head, Hudson's genius failed him, and he was obliged to employ Vanhåaken to put it on the shoulders, and to finish the drapery, of both which he was himself incapable. *Northcote.*]

† [Hudson's accuracy in obtaining individual resemblance, rose above the level of industry alone. Two of his portraits exhibit character and spirited execution. They are both of Handel. One, a whole length at Gopsal, Leicestershire; and the other a half length, in the Bodleian Gallery, Oxford.]

‡ [Sir Joshua Reynolds became a pupil of Hudson in 1741, and remained with him only two years. The young painter felt that the early effort of his talent was cramped and thwarted by his master's prejudices. Hudson, without taste, or much ability in painting, was at that period placed by the public patronage at the head of his profession; and upon that ground thought himself entitled to give oracular opinions on subjects of art. When Reynolds returned from Italy, with new principles, Hudson declared that he would never distinguish himself. Their disgust was mutual, as it ever must be, when mediocrity and genius are opposed to each other. *Malone's Life of Sir J. R. Northcote's Ditto.*]

put an end to Hudson's reign, who had the good sense to resign the throne soon after finishing his capital work, the family-piece of Charles Duke of Marlborough.* He retired to a small villa he had built at Twickenham on a most beautiful point of the river, and where he furnished the best rooms with a well-chosen collection of cabinet-pictures and drawings by great masters; having purchased many of the latter from his father-in-law's capital collection. Towards the end of his life he married to his second wife Mrs. Fiennes, a gentlewoman with a good fortune, to whom he bequeathed his villa, and died Jan. 26, 1779, aged 78.

FRANCIS HAYMAN,

Born 1708, [at Exeter] Died 1776,

a native of Devonshire and scholar of Brown, owed his reputation to the pictures he painted for Vauxhall,† which recommended him to much

* [About the year 1756.]

† [Hayman, originally a scene painter, owes his fame to his whimsical patron, Mr. Jonathan Tyers; to whose invention the public are indebted for the original gardens and entertainment at Vauxhall. He was a history painter from Shakespear, and although with an utter defiance of costume, with a certain strength of character. His pictures from Don Quixote were so well received, that two copies of them were ordered to be sent to Madrid. He was only partially employed for large pictures, but derived his income from the designs he made for the booksellers, to embellish various editions of poetical and other works. Hogarth first gave the idea of such embellishment

practice in giving designs for prints to books, in which he sometimes succeeded well, though a strong mannerist,* and easily distinguishable by the large noses and shambling legs of his figures. In his pictures his colouring was raw, nor in any light did he attain excellence. He was a rough man, with good natural parts, and a humourist—a character often tasted by contemporaries, but which seldom assimilates with or forgives the rising generation. He died of the gout at his house in Dean Street, Soho, in 1776, aged 68.

SAMUEL SCOTT,

of the same æra, was not only the first painter of his own age, but one whose works will charm in every age. If he was but second to Vandewelde†

to the proprietor of Vauxhall, and painted “Four parts of the Day,” which were afterwards copied by Hayman. There are likewise large pictures of the Achievements of Lord Clive, in India.]

* Churchill, in his first book of Gotham, objects that fault to him.

† [Mr. W. has shewn a great partiality to this painter, but few of the admirers of the younger Vandewelde would admit of the near approximation between them. The value set upon their works respectively, in the present day, although those of Scott have great merit, would be soon decided in a large auction of pictures—generally a safe criterion. Both his pictures and his drawings are rare. He may be styled the father of the modern school of painting in water-colours, being the first who attempted to make his drawings approach the strength of oil-pictures, instead of leaving them as mere sketches.

WILLIAM MARLOW, his pupil, became a very distinguished artist, and excelled in landscape and subjects with architecture.

in sea-pieces, he excelled him in variety, and often introduced buildings in his pictures with consummate skill. His views of London-bridge, of the quay at the Custom-house, &c. were equal to his marines,* and his figures were judiciously chosen and admirably painted; nor were his washed drawings inferior to his finished pictures. Sir Edward Walpole has several of his largest and most capital works. The gout harassed and terminated his life, but he had formed a scholar that compensated for his loss to the public, Mr. Marlow. Mr. Scott died October 12, 1772, leaving an only daughter by his wife, who survived him till April 1781.

MR. TAVERNER,

a proctor in the Commons, painted landscape for his amusement, but would have made a considerable figure amongst the renowned professors of the art. The Earl of Harcourt and Mr. Fr. Fauquier have each two pictures by him, that must be mistaken for, and are worthy of Gaspar Poussin.†

He improved himself by studying in Italy. A view of the Castle and Bridge of St. Angelo, at Rome, which he exhibited upon his return to England, insured to him a high reputation.]

* [“ At Shuckborough he painted a series of naval achievements for Lord Anson, in which the genius of the painter has been regulated by the articles of war.” *Gilpin*. See a farther criticism, *Western Tour*, p. 298.]

† [“ Taverner and G. Lambert are said, by Mr. W. to have equalled Gaspar Poussin. Enough is known of the perfor-

JOHN SHACKLETON

was principal painter to the crown in the latter end of the reign of George II. and to his death, which happened March 16, 1767.

GIACOMO AMICONI,

Born 1675, Died 1758,

a Venetian painter of history, came to England in 1729, when he was about forty years of age. He had studied under Bellucci in the Palatine court, and had been some years in the elector of Bavaria's service. His manner was a still fainter imitation of that nerveless master Sebastian Ricci, and as void of the glow of life as the Neapolitan Solimeni: so little attention do the modern Venetian painters pay to Titian, Tintoret, and Paul Veronese, even in Venice. Amiconi's women are meer chalk, as if he had only painted from ladies who paint themselves. Nor was this his worst defect; his figures are so entirely without expression, that his historical compositions seem to represent a set of actors in a tragedy, ranged in attitudes against the curtain draws up. His Marc Antonys are as free from passion as his Scipios. Yet novelty was propitious to Amiconi, and for a few years he had great business. He was employed to paint a staircase at Lord Tankerville's in St. James's-square [now destroyed]. It repre-

sented stories of Achilles, Telemachus, and Tiresias. When he was to be paid, he produced bills of workmen for scaffolding, &c. amounting to ninety pounds, and asked no more; content, he said, with the opportunity of showing what he could do. The peer gave him 200*l.* more. Amiconi then was employed on the staircase at Powis-house in Great Ormond-street, which he decorated with the story of Holofernes, but with the additional fault of bestowing Roman dresses on the personages. His next work was a picture of Shakespeare and the muses over the orchestra of the new theatre in Covent-garden. But as portraiture is the one thing necessary to a painter in this country, he was obliged to betake himself to that employment,* much against his inclination; yet the English never perhaps were less in the wrong in insisting that a painter of history should turn limner; the barrenness of Amiconi's imagination being more suited to the inactive tameness of a portrait than to groupes and expression. The Duke of Lorrain, afterwards emperor, was then at London and sat to him. He drew the Queen and the three eldest princesses, and prints were taken from his pictures, which he generally endeavoured to emblematicize by genii and Cupids. In 1736 he made a journey to Paris with the celebrated singer Farinelli and returned with him in the October following. His portrait of Farinelli was

* For a whole length he was paid sixty guineas.

JOHN SHACKLETON

was principal painter to the crown in the latter end of the reign of George II. and to his death, which happened March 16, 1767.

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engraved. He then engaged with Wagner, an engraver, in a scheme of prints from Canaletti's views of Venice, and having married an Italian singer, returned to his own country in 1739, having acquired here about 5000*l*. At last he settled in Spain, was appointed painter to the King, and died at Madrid, September 1752. Amiconi's daughters, the Signora Belluomini and the Signora Castellini, the latter a paintress in crayons, were living at Madrid in 1773. *Twiss's Travels*, p. 167, 4to. 1775. Brunetti, an Italian, who had arrived before Amiconi, and was a painter of architecture and ornaments, assisted the latter at Lord Tankerville's and other places, and painted scenes for the opera. He etched some plates of grotesque ornaments, but left England for want of business.

JAMES SEYMOUR

was thought even superior to Wootton in drawing a horse, but was too idle to apply himself to his profession,* and never attained any higher excel-

* Charles, the old haughty Duke of Somerset sent for Seymour to Petworth, to paint a room with portraits of his running horses; and one day at dinner, drank to him, with a sneer, "Cousin Seymour, your health!" The painter replied, "My Lord, I really do believe that I have the honour of being of your Grace's family." The Duke, offended, rose from table, and sent his steward to pay Seymour, and dismiss him. Another painter of horses was sent for, who finding himself unworthy to finish Seymour's work, honestly told the Duke so,

lence. He was the only son of Mr. James Seymour, a banker and great virtuoso, who drew well himself and had been intimate with Faithorne, Lely, Simon, and Sir Christopher Wren, and died at the age of eighty-one, in 1739: the son in 1752, aged fifty.

JOHN BAPTIST VANLOO,

brother of Carlo Vanloo, a painter in great esteem and humbly recommended him to recall Seymour. The haughty peer did condescend to summon his *cousin*, once more. Seymour answered the mandate, in these words:—My Lord, I will now prove that I am of your Grace's family,—for I won't come!—

[The Editor has heard the following continuation of Mr. W's anecdote, which displays a singular collision of haughtiness and impudence. Upon receiving this laconic reply, the Duke sent his steward to demand a former loan of 100*l.* Seymour briefly replied, that "he would write to his Grace." He did so; and directed his letter "Northumberland House, opposite the Trunkmaker's, Charing Cross." Enraged at this additional insult, the Duke threw the letter into the fire without having opened it, ordering his steward at the same time to have him arrested. But Seymour, struck with an opportunity of evasion, carelessly observed, that "it was hasty in his Grace to burn his letter, because it contained a bank note for 100*l.* and that *therefore* they were now quits."

Seymour was a coarse painter, and an unskilful colourist, but his pencil sketches of horses, under various circumstances and attitudes, have been rarely equalled. He was most assiduous in making them. Several of his pocket portfolios, in which are abundant examples, are now in the collection of J. Hawkins, Esq. Bignor Park, Sussex. A painting of the late Duke of Queensbury's race at Newmarket, in 1750, was sold at Sir J. Reynolds's auction.]

at Paris, studied in the academy at Rome, and became painter to the King of Sardinia, in whose court he made a considerable fortune, but lost it all in the Mississippi, going to Paris in the year of that bubble. He was countenanced by the regent and appointed one of the King's painters, though inferior in merit to his brother. At Paris he had the honour of drawing the portrait of King Stanislaus. In 1737 he came to England with his son, when he was about the age of fifty-five. His first works here were the portraits of Colley Cibber and Owen Mac Swinney, whose long silver-grey hairs were extremely picturesque, and contributed to give the new painter reputation. Mac Swinney was a remarkable person,* of much humour, and had been formerly a manager of the operas, but for several years had resided at Venice. He had been concerned in a publication of prints from Vandyck, ten whole lengths of which were engraved by Van Gunst. He afterwards engaged in procuring a set of emblematic pictures, exhibiting the most shining actions of English heroes, statesmen, and patriots. These were painted by the best masters then in Italy, and pompous prints made from them; but with indifferent success, the stories being so ill told, that it is extremely difficult to decypher to what individual so many tombs, edifices and allegories belong in each respective piece. Several of these paintings

* See more of him in *Cibber's Apology* for his own life.

are in the possession of his Grace the Duke of Richmond.

Vanloo soon bore away the chief business of London from every other painter. His likenesses were very strong, but not favourable, and his heads coloured with force. He executed very little of the rest of his pictures, the draperies of which were supplied by Vanaken, and Vanloo's own disciples Eccardt* and Root. However, Vanloo certainly introduced a better style; his pictures were thoroughly finished, natural, and no part neglected. He was laborious, and demanded five sittings from each person. But he soon left the palm to be again contended for by his rivals. He laboured under a complication of distempers, and being advised to try the air of his own country, Provence, he retired thither in October 1742, and died there in April 1746.

JOSEPH VANAKEN. [VANHÄÄKEN]

as in England almost every body's picture is painted, so almost every painter's works were painted by Vanaken. He was born at Antwerp, and excelling in sattins, velvets, lace, embroidery,

* Eccardt was a German, and a modest worthy man. He remained here after Vanloo's return to France, and succeeded to some of his business; but having married the daughter of Mr. Duhamel, watchmaker, in Henrietta-street, with whom he lodged, he retired to Chelsea, where he died in October 1779, leaving a son, who is a clerk in the Custom-house.

&c. he was employed by several considerable painters here to draw the attitudes and dress the figures in their pictures ; which makes it very difficult to distinguish the works of the several performers.* Hogarth drew the supposed funeral of Vanaken, attended by the painters he worked for, discovering every mark of grief and despair. He died of a fever July 4, 1749, aged about fifty. He left a brother, who followed the same business.

There was another of the same surname, Arnold Vanaken, who painted small figures, landscapes, conversations, and published a set of prints of fishes, or the wonders of the deep. Arnold had a brother who painted in the same way, and scraped mezzotintos.

— CLERMONT,

a Frenchman, was many years in England, painted in grotesque, foliage with birds and monkeys, and executed several ceilings and ornaments of buildings in gardens ; particularly a gallery for Frederick Prince of Wales, at Kew ; two temples in the Duke of Marlborough's island near Windsor, called from his grotesques, Monkey-island ; the

* [This important service was chiefly rendered, to Hudson who was nearly driven to quit his profession when Vanhaaken died. *Northcote* observes, (v. i. p. 18.) "that the genius of Hogarth was too great, and his public employment too little, to require the assistance of a drapery painter, and therefore he might safely point his satire at those who did."]

cieling of Lord Radnor's gallery, and of my Gothic library, at Twickenham; the sides of Lord Strafford's eating-room in St. James's-square, from Raphael's loggie in the Vatican; and a cieling for Lord Northumberland at Sion. Clermont returned to his own country in 1754.

[ANTONIO] CANALLETTI,

Born 1697, Died 1768,

the well-known painter of views of Venice, came to England in 1746, when he was about the age of fifty, by persuasion of his countryman Amiconi, and encouraged by the multitudes of pictures he had sold to or sent over to the English.* He was

* [He etched fourteen views in Rome, published in 1735. His real name was CANALE, but after he had rendered himself famous for his views of Venice, he styled himself CANALETTO or CANALETTI, for he used both designations. He was born in 1697, the son of a scene painter. At Rome he distinguished himself, and submitted a wild genius to the rules of art. When first he returned to Venice, he composed views so as to admit of the more celebrated buildings of Palladio, which were not strictly topographical. Joseph Smith, the English Resident at Venice, engaged Canaletti to work for him for a term of years at low prices, but retailed the pictures, at an enormous profit, to English travellers. The artist was aware of this injustice, and determined on a journey to England. Upon his arrival in London he was employed to make views on the river Thames, including St. Paul's, &c. Two of these are at Goodwood, Sussex. He had abandoned his bright Italian blue skies, and substituted for them, what indeed he saw, a dense English atmosphere. Finding that he could not paint Italian scenes,

then in good circumstances, and it was said came to vest his money in our stocks. I think he did not stay here above two years. I have a perspective by him of the inside of King's-college chapel.*

— JOLI,

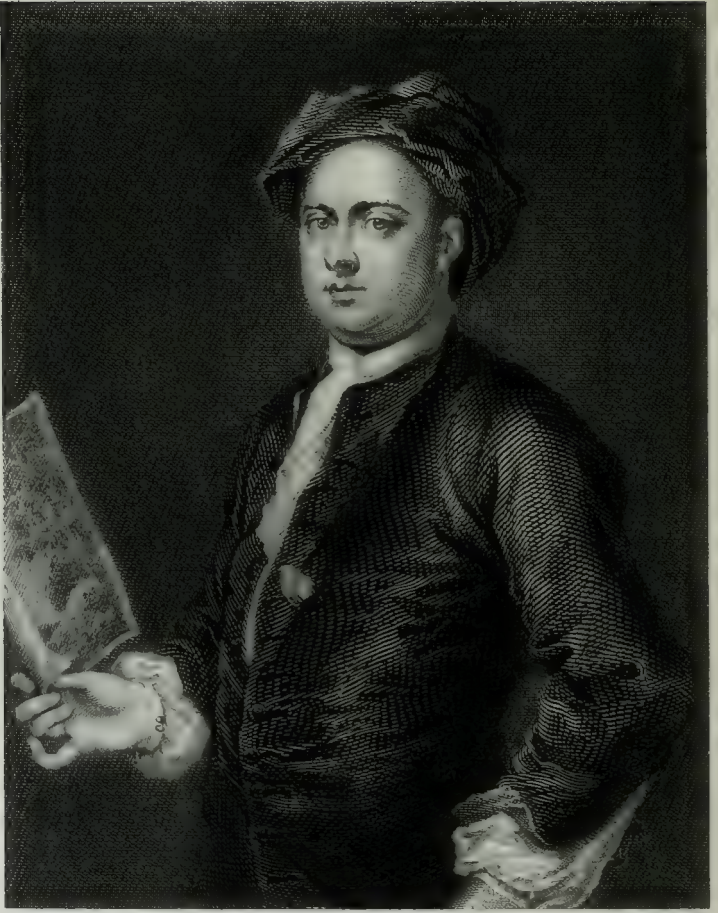
I think a Venetian, was in England in this reign, and painted ruins with historic figures, in the manner of Paolo Panini. At Joli's house I saw one of those pictures, in which were assembled as many blunders and improprieties as could be well contained in that compass. The subject was Alexander adorning the tomb of Achilles—on a gravestone was inscribed, *Hic Jacet M. Achille, P. P. i. e. pater patriæ.* The Christian Latin, the Roman M. for Marcus, the Pater Patriæ, and the Italian termination to Achilles, all this confusion of ignorance, made the picture a real curiosity.

excepting that they were before his eyes, he soon left this country to finish his commissions.

Mr. Smith's collection of gems, with many pictures by Canaletti and Zucharelli, was sold to his late Majesty for 20,000*l.* The "*Dactyliotheca Smithiana,*" with dissertations by Gori, was published at Venice, in two volumes 4to. with engravings, in 1767.

Canaletti's works are not rare. The best of them perhaps are those in the Royal collection, and one purchased by Mr. Soane, the architect. Francesco Guardi, his scholar, and Marieschi, have imitated his manner very closely.

* [Of which Mr. Hawkins has a repetition.]



GEORGE LAMBERT.

In a country so profusely beautified with the amœnities of nature, it is extraordinary that we have produced so few good painters of landscape. As our poets warm their imaginations with sunny hills, or sigh after grottoes and cooling breezes, our painters draw rocks and precipices and castelated mountains, because Virgil gasped for breath at Naples, and Salvator wandered amidst Alps and Appenines. Our ever-verdant lawns, rich vales, fields of haycocks, and hop-grounds, are neglected as homely and familiar objects. The latter, which I never saw painted, are very picturesque, particularly in the season of gathering, when some tendrils are ambitiously climbing, and others dangling in natural festoons; while poles, despoiled of their garlands, are erected into easy pyramids that contrast with the taper and upright columns. In Kent such scenes are often backed by sand-hills that enliven the green, and the gatherers dispersed among the narrow alleys enliven the picture, and give it various distances.

Lambert,* who was instructed by Hassel, and at first imitated Wootton, was a very good master in the Italian style, and followed the manner of

* There is a print by Smith of one John Lambert, Esq.; painting an historic piece, from a portrait done by himself: I do not know whether he was related to George Lambert.

Gaspar, but with more richness in his compositions. His trees were in a great taste, and grouped nobly. He painted many admirable scenes for the playhouse, where he had room to display his genius; and, in concert with Scott, executed six large pictures of their settlements for the East-India company, which are placed at their house in Leadenhall-street. He died Feb. 1, 1765. He did a few landscapes in crayons.

THOMAS WORLIDGE,

Born 1700, Died 1766,

for the greater part of his life painted portraits in miniature: he afterwards with worse success performed them in oil; but at last acquired reputation and money by etchings in the manner of Rembrandt,* proved to be a very easy task by the numbers of men who have counterfeited that master so as to deceive all those who did not know his works by heart. Worlidge's imitations and his heads in black-lead have grown astonishingly into fashion. His best piece is the whole length of Sir John Astley, copied from Rembrandt: his print of the theatre at Oxford and the act there,

* ["Among the imitators of Rembrandt, we should not forget our own countryman Worlidge, who has very ingeniously followed the manner of that master, and sometimes improved upon him. No man understood the drawing of a head better. His small prints also from antique gems are neat and masterly." *Gilpin on prints.*]



Se ipse pinxit

W. H. Worlidge sculpsit

THOMAS WORLIDGE.

LONDON,
Published by John Mayor, 56, Fleet Street
Oct. 29, 1827

and his statue of Lady Pomfret's Cicero, are very poor performances. His last work was a book of gems from the antique.* He died Sept. 23, 1766, at Hammersmith, though latterly he resided chiefly at Bath. The following compliment to his wife, on seeing her copy a landscape in needle-work, was printed in the Public Advertiser ;

At Worlidge's as late I saw
 A female artist sketch and draw,
 Now take a crayon, now a pencil,
 Now thread a needle, strange utensil !
 I hardly could believe my eyes,
 To see hills, houses, steeples rise ;
 While crewel o'er the canvass drawn
 Became a river or a lawn.
 Thought I—it was not said thro' malice,
 That Worlidge was oblig'd to Pallas ;
 For sure such art can be display'd
 By none except the blue-ey'd maid !
 To him the prude is tender hearted—
 The paintress from her easel started—
 " Oh ! Sir, your servant—pray sit down :
 My husband's charm'd you're come to town."—
 For, wou'd you think it ?—on my life,
 'Twas all the while the artist's wife.

* [More was due to the known merit of this work, than this cold mention of it. In 1768, after the death of Worlidge, was published " A select collection of Drawings from curious antique Gems, most of them in the possession of the nobility and gentry of this kingdom, etched after the manner of Rembrandt, by *T. Worlidge, Painter*, 4to. 1768," containing 180 miniature etchings. Two others, upon the excellence of which the fame of Worlidge may safely rest, of Hercules with the

I chose to insert these lines, not only in justice to the lady celebrated, but to take notice that the female art it records, has of late placed itself with dignity by the side of painting, and actually maintains a rank among the works of genius. Miss Gray* was the first who distinguished herself by so bold an emulation of painting. She was taught by a Mr. Taylor, but greatly excelled him, as appears by their works at Lord Spencer's at Wimbledon. His represents an old woman selling fruit to a Flemish woman, after Snyder: hers a very large picture of three recruiting-officers and a peasant, whole lengths—in each, the figures are as large as life. This gentlewoman has been followed by a very great mistress of the art, Caroline Countess of Ailesbury,† who has not only surpassed several good pictures that she has copied, but works with such rapidity and intelligence, that it is almost more curious to see her pictures in their progress than after they are finished.‡

Nemæan lion, and the large Medusa, are sometimes added. In point of execution, they exhibit great truth and beauty; but are deficient in a certain feeling of art, afterwards so conspicuous in the Arundel (now Marlborough) Gems, engraved by *Bartolozzi*.]

* [Afterwards married to Dr. Philip Lloyd, Dean of Norwich.]

† Caroline Campbell, daughter of John Duke of Argyll, third wife of Charles Earl of Ailesbury, remarried General Henry Seymour Conway, whose only daughter is the Honourable Mrs. Damer.

‡ [Mr. W. speaks only of the revival of this most ancient

Besides several other works, she has done a picture of fowls, a water-dog and a heron, from Oudry, and an old woman spinning, whole length, from Velasco, that have greater force than the originals. As some of these masterly performances have appeared in our public exhibitions, I venture to appeal to that public, whether justice or partiality dictated this encomium.

art, which has been known from the earliest history of female ingenuity. In Homer, we have

—εν δε θρόνα ποικίλ' ἔπασσε. II. XXII.

A growing work employed her secret hours;
Confus'dly gay, with intermingling flowers. *Pope.*

The most celebrated proficient in this imitation of painting in the present day, is Miss Linwood, whose public exhibition has, for many years, maintained its popularity, by a continued admission of new subjects, and, at least, a surprising adaptation of the colours of the best paintings.]

CHAPTER IV.

Painters in the Reign of George II.

WILLIAM HOGARTH.*

HAVING dispatched the herd of our painters in oil, I reserved to a class by himself that great and original genius, Hogarth; considering him rather as a writer of comedy with a pencil, than as a painter. If catching the manners and follies of an age *living as they rise*, if general satire on vices and ridicules, familiarized by strokes of nature, and heightened by wit, and the whole animated by proper and just expressions of the passions, be comedy, Hogarth composed comedies as much as Moliere: in his marriage a la mode there is even an intrigue carried on throughout the piece. He is more true to character than Congreve; each personage is distinct from the

* Since the first edition of this work, a much ampler account of Hogarth and his works has been given by Mr. Nichols, which is not only more accurate, but much more satisfactory than mine; omitting nothing that a collector would wish to know, either with regard to the history of the painter himself, or to the circumstances, different editions and variations of his prints. I have completed my list of Hogarth's works from that source of information. [The late G. Steevens contributed greatly to these anecdotes.]



*Portrait of the artist by himself
with his dog and palette*

rest, acts in his sphere, and cannot be confounded with any other of the *Dramatis Personæ*. The alderman's footboy, in the last print of the set I have mentioned, is an ignorant rustic ; and if wit is struck out from the characters in which it is not expected, it is from their acting conformably to their situation and from the mode of their passions, not from their having the wit of fine gentlemen. Thus there is wit in the figure of the alderman, who when his daughter is expiring in the agonies of poison, wears a face of solicitude, but it is to save her gold ring, which he is drawing gently from her finger. The thought is parallel to Moliere's, where the miser puts out one of the candles as he is talking.* Moliere, inimitable as he has proved, brought a rude theatre to perfection. Hogarth had no model to follow and improve upon. He created his art ; and used colours instead of language. His place is between the Italians, whom we may consider as epic poets and tragedians, and the Flemish painters, who are as writers of farce and editors of burlesque nature.† They are the Tom Browns of the mob.

* [There is a well known anecdote of John Duke of Marlborough, that when a midnight conference was necessary with Prince Eugene, upon his arrival at the Prince's tent, finding four wax tapers burning, before he spoke,—he extinguished *three* of them.]

† When they attempt humour, it is by making a drunkard vomit ; they take evacuations for jokes, and when they make us sick, think they make us laugh. A boor hugging a frightful

Hogarth resembles Butler, but his subjects are more universal, and amidst all his pleasantry, he observes the true end of comedy, reformation; there is always a moral to his pictures. Sometimes he rose to tragedy, not in the catastrophe of kings and heroes, but in marking how vice conducts insensibly and incidentally to misery and shame.* He warns against encouraging cruelty and idleness in young minds, and discerns how the different vices of the great and the vulgar lead by various paths to the same unhappiness. The fine lady in *Marriage A la mode*, and Tom Nero in

frow is a frequent incident even in the works of Teniers. If there were painters in the Alps, I suppose they would exhibit Mars and Venus with a conjunction of swelled throats. I cannot deny myself the pleasure of observing that we actually possess a painter, who finishing as exquisitely as the Flemish, is a true master of comic nature. Need I say his name is Zoffanii? [See *Advertisement* to this volume.]

I have been blamed for censuring the indelicacies of Flemish and Dutch painters, by comparing them with the *purity* of Hogarth, against whom are produced many instances of indelicacy, and some repetitions of the same indelicacy. I will not defend myself by pleading that these instances are thinly scattered through a great number of works, and that there is at least humour in most of the incidents quoted, and that they insinuate some reflection, which is never the case of the foreigners—but can I chuse but smile when one of the nastiest examples specified is from the burlesque of Paul before Felix, professedly in ridicule of the gross images of the Dutch?

* [Hogarth did not exaggerate, for which Fielding has very justly praised him. There is not a male nor a female face, that is not true to nature, voluminous as his desigus are.]

the *Four Stages of Cruelty*, terminate their story in blood—she occasions the murder of her husband, he assassinates his mistress. How delicate and superior too is his satire, when he intimates in the College of Physicians and Surgeons that preside at a dissection, how the legal habitude of viewing shocking scenes hardens the human mind, and renders it unfeeling. The president maintains the dignity of insensibility over an executed corpse, and considers it but as the object of a lecture. In the print of the *Sleeping Judges*, this habitual indifference only excites our laughter.

It is to Hogarth's honour that in so many scenes of satire or ridicule, it is obvious that ill-nature did not guide his pencil. His end is always reformation, and his reproofs general. Except in the print of the *Times*, and the two portraits of Mr. Wilkes and Mr. Churchill that followed, no man amidst such a profusion of characteristic faces, ever pretended to discover or charge him with the caricatura of a real person;* except of such

* If he indulged his spirit of ridicule in personalities,† it

† I have been reprov'd for this assertion, and instances have been pointed out that contradict me. I am far from persevering in an error, and do allow that my position was too positive. Still some of the instances adduced were by no means caricaturas. Sir John Gonsou and Dr. Misaubin in the *Harlot's Progress* were rather examples identified than satires. Others, as Mr. Pine's, were meer portraits, introduced by their own desire; or with their consent. [Mr. W. here speaks for himself—but more will be said upon this point, in the sequel.]

notorious characters as Chartres and mother Needham, and a very few more, who are acting officially and suitably to their professions. As he must have observed so carefully the operation of the passions on the countenance, it is even wonderful that he never, though without intention, delivered the very features of any identical person. It is at the same time a proof of his intimate intuition into nature: but had he been too severe, the humanity of endeavouring to root out cruelty to animals would atone for many satires. It is another proof that he drew all his stores from nature and the force of his own genius, and was indebted neither to models nor books for his style, thoughts or hints, that he never succeeded when he designed for the works of other men. I do not speak of his early performances at the time that he was engaged by booksellers, and rose not above those they generally employ; but in his maturer age, when he had invented his art, and gave a few designs for some great authors, as Cervantes, Gulliver, and even Hudibras, his compositions were tame, spiritless, void of humour, and never reach the merits of the books they were designed to illustrate. He could not bend his talents to

never proceeded beyond sketches and drawings; his prints touched the folly, but spared the person. Early he drew a noted miser, one of the sheriffs, trying a mastiff that had robbed his kitchen, but the magistrate's son went to his house and cut the picture to pieces.

think after any body else. He could think like a great genius rather than after one. I have a sketch in oil that he gave me, which he intended to engrave. It was done at the time* that the House of Commons appointed a committee to enquire into the cruelties exercised on prisoners in the Fleet to extort money from them. The scene is the committee; on the table are the instruments of torture. A prisoner in rags half starved appears before them; the poor man has a good countenance that adds to the interest. On the other hand is the inhuman gaoler. It is the very figure that Salvator Rosa would have drawn for Iago in the moment of detection. Villainy, fear, and conscience are mixed in yellow and livid on his countenance, his lips are contracted by tremor, his face advances as eager to lie, his legs step back as thinking to make his escape; one hand is thrust precipitately into his bosom, the fingers of the other are catching uncertainly at his button-holes. If this was a portrait, † it is the most speaking that ever was drawn; if it was not, it is still finer.

It is seldom that his figures do not express the character he intended to give them. When they wanted an illustration that colours could not bestow, collateral circumstances, full of wit, supply notes. The nobleman in *Marriage Alamode* has

* In 1729. V. *Brit. Topogr.* vol. i. 636.

† It was the portrait of Bambridge the Warden of the Fleet-prison. *Nichols.*

a great air—the coronet on his crutches, and his pedigree issuing out of the bowels of William the Conqueror, add his character. In the breakfast the old steward reflects for the spectator. Sometimes a short label is an epigram, and is never introduced without improving the subject. Unfortunately some circumstances, that were temporary, will be lost to posterity, the fate of all comic authors; and if ever an author wanted a commentary that none of his beauties might be lost, it is Hogarth*—not from being obscure, [for he never was that but in two or three of his first prints where transient national follies, as lotteries, freemasonry, and the South-Sea were his topics] but for the use of foreigners,† and from a multiplicity of little incidents, not essential to, but always heightening the principal action. Such is the

* [We cannot suppose that *Fuseli*, who was the enthusiastic admirer of the Schools of Italy, could much respect the works of Hogarth, who treated them with satirical contempt. *Lect.* 3, p. 123. “characteristic discrimination and humourous exuberance, we admire in Hogarth, but which, like the fleeting passions of the day, every hour contributes something to obliterate; which soon become unintelligible by time, or degenerate into caricature, the chronicle of scandal, and the history book of the vulgar.”]

† [This elucidation, more particularly necessary to foreigners, was given in a treatise in French, by Rouquet the enameller, who was liberally paid by Hogarth. It was intended as an accompaniment to such of the prints, as were sent abroad. The deficiencies in this little treatise, have been

spider's web extended over the poor's box in a parish-church; the blunders in architecture in the nobleman's seat seen through the window, in the first print of *Marriage à la mode*;* and a thousand in the *Strollers* dressing in a Barn, which for wit and imagination, without any other end, I think the best of all his works: as for useful and deep satire, that on the Methodists is the most sublime. The scenes of Bedlam and the gaming-house, are inimitable representations of our serious follies or unavoidable woes; and the concern shown by the Lord-Mayor when the companion of his childhood is brought before him as a criminal, is a touching picture, and big with humane admonition and reflection.

Another instance of this author's genius is his not condescending to explain his moral lessons by the trite poverty of allegory. If he had an emblematic thought, he expressed it with wit, rather than by a symbol. Such is that of the whore setting fire to the world in the *Rake's Progress*

so well supplied, since this observation was originally made by Mr. W. that there is no reason to fear that the history of Hogarth's several works will ever fall into oblivion.

1. *Nichols's Biographical Anecdotes of Hogarth*, 8vo. 1782. Second Edition, with *G. Steevens's* additions, 1785.

2. *Hogarth Moralised by Trusler*, 2 vols. 8vo. First Edition, 1768. Second, 1791.

3. *Graphic Illustrations of Hogarth*, by *S. Ireland*, 8vo 1794.

4. *Hogarth Illustrated by John Ireland*, 8vo. 3 vols. 1798.]

* [Intended to ridicule Kent, against whom Hogarth had imbibed a very strong prejudice from Sir James Thornhill.]

gress. Once indeed he descended to use an allegoric personage, and was not happy in it : in one of his election prints Britannia's chariot breaks down, while the coachman and footman are playing at cards on the box. Sometimes too, to please his vulgar customers, he stooped to low images and national satire, as in the two prints of France and England, and that of the Gates of Calais. The last indeed has great merit, though the caricatura is carried to excess. In all these the painter's purpose was to make his countrymen observe the ease and affluence of a free government, opposed to the wants and woes of slaves. In Beer-Street the English butcher tossing a Frenchman in the air with one hand, is absolutely hyperbole ; and what is worse, was an afterthought, not being in the first edition. The Gin-alley is much superior, horridly fine, but disgusting.

His Bartholomew-fair* is full of humour ; the March to Finchley, of nature : the Enraged Musician tends to farce. The Four Parts of the Day, except the last, are inferior to few of his works. The Sleeping Congregation, the Lecture on the Vacuum, the Laughing Audience, the Consultation of Physicians as a coat of arms, and the Cockpit, are perfect in their several kinds. The prints of Industry and Idleness have more merit in the intention than execution.

[* Southwark Fair.]

Towards the latter end he now and then repeated himself, but seldomer than most great authors who executed so much.

It may appear singular that of an author whom I call comic, and who is so celebrated for his humour, I should speak in general in so serious a style; but it would be suppressing the merits of his heart to consider him only as a promoter of laughter. I think I have shown that his views were more generous and extensive. Mirth coloured his pictures, but benevolence designed them. He smiled like Socrates, that men might not be offended at his lectures, and might learn to laugh at their own follies. When his topics were harmless, all his touches were marked with pleasantry and fun. He never laughed like Rabelais at nonsense that he imposed for wit; but like Swift combined incidents that divert one from their unexpected encounter, and illustrate the tale he means to tell. Such are the hens roosting on the upright waves in the scene of the Strollers, and the devils drinking porter on the altar. The manners or *costume* are more than observed in every one of his works. The very furniture of his rooms describe the characters of the persons to whom they belong; a lesson that might be of use to comic authors. It was reserved to Hogarth to write a scene of furniture. The rake's levee-room, the nobleman's dining-room, the apartments of the husband and wife in Marriage Alamode, the

alderman's parlour, the poet's bedchamber, and many others, are the history of the manners of the age.

But perhaps too much has been said of this great genius as an author,* it is time to speak of him as a painter, and to mention the circumstances of his life, in both which I shall be more brief. His works are his history; as a painter, he had but slender merit.†

He was born in the parish of St. Bartholomew,‡ London, the son of a low tradesman, who bound him to a mean engraver§ of arms on plate; but before his time was expired, he felt the impulse of genius, and felt it directed him to painting, though

* [Hogarth's "Harlot's Progress," shews the most genius—"The Marriage a la Mode," the best painting, and the Election, the most original humour. In portrait-painting, he had the highest opinion of his own excellence, and a degree of vanity equal to Kneller. A person was mentioned as having compared a musician to Handel.—"His opinion goes for nothing."—"But, Mr. Hogarth! he said that *you* were equal to Vandyck."—"Aye, there he was right enough,—and by G—d! so I know that I am; give me my own subject, and time." This anecdote is confirmed by Mr. W. in a letter to Mr. Montagu, v. i. p. 239, of his *Correspondence*.]

† [A contrary opinion has obtained, since his pictures have produced prices so excessively enhanced above what Hogarth himself could procure for them. The "Marriage a la Mode" proudly contradicts this charge of incompetency.]

‡ [Born 10th, baptised 28th December, 1697.]

§ This is wrong; it was to Mr. Gamble, an eminent silversmith. *Nichols's Biogr. Remarks*. [Hogarth's father was a schoolmaster.]

little apprized at that time of the mode nature had intended he should pursue. His apprenticeship was no sooner expired, than he entered into the academy in St. Martin's-lane, and studied drawing from the life, in which he never attained to great excellence. It was character, the passions, the soul, that his genius was given him to copy. In colouring he proved no greater a master : his force lay in expression, not in tints and chiaro scuro. At first he worked for booksellers, and designed and engraved plates for several books ; and, which is extraordinary, no symptom of genius dawned in those plates. His *Hudibras* was the first of his works that marked him as a man above the common ; yet what made him then noticed, now surprizes us to find so little humour* in an undertaking so congenial to his talents. On the success however of those plates he commenced painter, a painter of portraits ; the most ill-suited employment imaginable to a man whose turn certainly was not flattery, nor his talent adapted to look on vanity without a sneer.† Yet his facility in catching a likeness, and the method he chose

* [There is not so great a deficiency, in point of humor, as Mr. W. would intimate, but it was of a low character, as the subject requires, and which was lost upon a man, in high life.]

† [He was notwithstanding much employed, and his family groups and single portraits, generally small whole lengths, are not unfrequent ; and in many instances, well finished. Most of these were painted, before he was known to the public as a Satirist.]

of painting families and conversations in small, then a novelty, drew him prodigious business for some time. It did not last, either from his applying to the real bent of his disposition, or from his customers apprehending that a satirist was too formidable a confessor for the devotees of self-love. He had already dropped a few of his smaller prints on some reigning follies, but as the dates are wanting on most of them, I cannot ascertain which, though those on the South-sea and Rabbit-woman prove that he had early discovered his talent for ridicule, though he did not then think of building his reputation or fortune on its powers.

His *Midnight Modern Conversation* was the first work that showed his command of character: but it was the *Harlot's Progress*, published in 1729 or 1730 that established his fame. The pictures were scarce finished and no sooner exhibited to the public, and the subscription opened, than above twelve hundred names were entered on his book. The familiarity of the subject, and the propriety of the execution, made it tasted by all ranks of people. Every engraver set himself to copy it, and thousands of imitations were dispersed all over the kingdom. It was made into a pantomime, and performed on the stage. The *Rake's Progress*, perhaps superior, had not so much success, from want of novelty; nor indeed is the print of the *Arrest* equal in merit to the others.

The curtain was now drawn aside, and his genius stood displayed in its full lustre. From time to time he continued to give those works that should be immortal, if the nature of his art will allow it. Even the receipts for his subscriptions had wit in them. Many of his plates he engraved himself, and often expunged faces etched by his assistants when they had not done justice to his ideas.*

Not content with shining in a path untrodden before,† he was ambitious of distinguishing him-

* [His principal assistants were *French* engravers : Ravenet and Grignion. *English* : Sullivan and Baron. The plates said to be engraved by himself only, are very freely but not delicately finished.]

† [Commending the good sense which Gainsborough had shewn in declining to attempt historical painting, Sir J. Reynolds draws a comparison, " Our excellent Hogarth, with all his extraordinary talents, was not blessed with this knowledge of his own deficiency ; or of the bounds which were set to the extent of his own powers. After this admirable artist had spent the greatest part of his life in an active, busy, and we may add successful attention to the ridicule of life ; after he had invented a new species of dramatic painting, in which probably he never will be equalled, and had stored his mind with infinite materials to explain and illustrate the familiar scenes of common life, which were generally, and ought to have been always, the subject of his pencil : he very imprudently, or rather presumptuously, attempted the great historical style, for which his habits had by no means qualified him : he was indeed so entirely unacquainted with the principles of this style ; that he was not even aware that any artificial preparation was at all necessary. It is to be regretted,

self as a painter of history. But not only his colouring and drawing rendered him unequal to the task; the genius that had entered so feelingly into the calamities and crimes of familiar life, deserted him in a walk that called for dignity and grace. The burlesque turn of his mind mixed itself with the most serious subjects. In his Danae the old nurse tries a coin of the golden shower with her teeth, to see if it is true gold: in the Pool of Bethesda a servant of a rich ulcerated lady beats back a poor man that sought the same celestial remedy. Both circumstances are justly thought, but rather too ludicrous. It is a much more capital fault that Danae herself is a meer nymph of Drury. He seems to have conceived no higher idea of beauty.

So little had he eyes to his own deficiencies, that he believed he had discovered the principle of grace. With the enthusiasm of a discoverer he cried, Eureka! This was his famous line of beauty, the ground-work of his *Analysis*, a book that has many sensible hints and observations,* but that

that any part of the life of such a genius, should be fruitlessly employed."]

* [*The Analysis of Beauty, written with a view of fixing the fluctuating principles of Taste, 4to. 1753, with two large miscellaneous engravings.*] Hogarth was positively without learning: but he availed himself of the assistance of learned friends, to correct his scarcely legible text—Townley, the head master of Merchant Tailor's school, Dr. Morell, and the Chancellor Hoadley, who wrote for him the clever verses affixed to the "Rake's

did not carry the conviction nor meet the universal acquiescence he expected. As he treated his contemporaries with scorn, they triumphed over this publication, and imitated him to expose him. Many wretched burlesque prints came out to ridicule his system. There was a better answer to it in one of the two prints that he gave to illustrate his hypothesis. In the ball had he confined himself to such outlines as compose awkwardness and deformity, he would have proved half his assertion—but he has added two samples of grace in a young Lord and Lady, that are strikingly stiff and affected. They are a Bath beau* and a county-beauty.

But this was the failing of a visionary. He fell afterwards into a grosser mistake. From a contempt of the ignorant virtuosi of the age, and from indignation at the impudent tricks of picture-

Progress." Burke, and R. P. Knight have since investigated the principles of Taste, founding them upon philosophical discussion and classical literature; and Hogarth's attempt has sunk into a neglect, which it does not merit. A translation of it into Italian, soon appeared, dedicated to Miss Diana Molyneux, of Teversal, Notts. "*Analisi della Bellezza, con figure, Livorno, 1761.*" After the publication of this work, Hogarth began "a History of the Arts, which he intended to be a supplement to it, and in which he had proceeded only so far, as to write a quibbling dedication to "Nobody."]

* In the original plate that figure represented the present King, then Prince; but he was desired to alter it. The present figure was taken from the last Duke of Kingston; yet, though like, is stiff and far from graceful.

dealers, whom he saw continually recommending and vending vile copies to bubble collectors, and from having never studied, indeed having seen, few good pictures of the great Italian masters, he persuaded himself that the praises bestowed on those glorious works were nothing but the effects of prejudice. He talked this language till he believed it; and having heard it often asserted, as is true, that time gives a mellowness to colours and improves them, he not only denied the proposition, but maintained that pictures only grew black and worse by age, not distinguishing between the degrees in which the proposition might be true or false. He went farther: he determined to rival the ancients—and unfortunately chose one of the finest pictures in England as the object of his competition. This was the celebrated *Sigismunda* of Sir Luke Schaub,* now in the possession of the Duke of Newcastle, said to be painted by Correggio, probably by Furino, but no matter by whom. It is impossible to see the picture or read Dryden's inimitable tale, and not feel that the same soul animated both. After many essays Hogarth at last produced *his* *Sigismunda*—but no more like *Sigismunda*, than *I* to *Hercules*. Not to mention the wretchedness of the colouring, it was the representation of a maudlin strumpet just turned out of keeping, and with

* [At the sale of Sir Luke Schaub's pictures in 1758, *this Sigismunda* was purchased by Sir Thomas Sebright for 404*l.* 5*s.*]

eyes red with rage and usquebaugh, tearing off the ornaments her keeper had given her. To add to the disgust raised by such vulgar expression, her fingers were *bloodied by her lover's heart that lay before her like that of a sheep's for her dinner. None of the sober grief, no dignity of suppressed anguish, no involuntary tear, no settled meditation on the fate she meant to meet, no amorous warmth turned holy by despair; in short all was wanting that should have been there, all was there that such a story would have banished from a mind capable of conceiving such complicated woe; woe so sternly felt and yet so tenderly. Hogarth's performance was more ridiculous than any thing he had ever ridiculed. He set the price of 400*l.* on it, and had it returned on his hands by the person for whom it was painted.† He took subscriptions for a plate of it, but had the sense at last to suppress it. I make no more apology

* In the biographic Anecdotes of Hogarth it is said, that my memory must have failed me, for that on repeated inspection it is evident that the fingers *are* unstained with blood. Were they always so? I saw it when first painted, and bloody they were. In p. 46 it is confessed that upon the criticism of one connoisseur or another the picture was so altered, that an old friend of Mr. Hogarth scarce knew it again. [In the second edition, *Mr. Nichols* says. "The fingers of Sophonisba were originally stained with blood. This indelicate and offensive circumstance was pointed out by an intelligent friend to Hogarth, who effaced it, but not without reluctance. 8vo. 2*d.* Edit. p. 68.]

† [Sir Richard, afterwards Lord Grosvenor.]

for this account than for the encomiums I have bestowed on him. Both are dictated by truth, and are the history of a great man's excellencies and errors. Milton, it is said, preferred his *Paradise Regained* to his immortal poem.

The last memorable event of our artist's life was his quarrel with Mr. Wilkes, in which if Mr. Hogarth did not commence direct hostilities on the latter, he at least obliquely gave the first offence by an attack on the friends and party of that gentleman. This conduct was the more surprising, as he had all his life avoided dipping his pencil in political contests, and had early refused a very lucrative offer that was made to engage him in a set of prints against the head of a court-party. Without entering into the merits of the cause, I shall only state the fact. In September 1762, Mr. Hogarth published his print of the *Times*. It was answered by Mr. Wilkes in a severe *North-Briton*. On this the painter exhibited the caricatura of the writer. Mr. Churchill, the poet, then engaged in the war, and wrote his epistle to Hogarth, not the brightest of his works, and in which the severest strokes fell on a defect that the painter had neither caused nor could amend—his age;* and which however was neither remark-

* [He worked on the print of characters and caricatura, only a few days before his death. That it was occasioned by the *Tomahawk* criticisms of *Wilkes*, (*N. B. No. 15*); and *Churchill's Epistle*, cannot be implicitly credited; but that it was accele-

able nor decrepit ; much less had it impaired his talents, as appeared by his having composed but six months before one of his most capital works, the satire on the Methodists. In revenge for this epistle, Hogarth caricatured Churchill under the form of a canonical bear, with a club and a pot of porter—*et vitulá tu dignus & hic*—never did two angry men of their abilities throw mud with less dexterity.

Mr. Hogarth, in the year 1730, married the only daughter of Sir James Thornhill,* by whom he had no children. He died of a dropsy in his breast at his house in Leicester-fields, October 26, 1764.†

rated by vexation so caused, is physically certain. We hear of famous men, who are said to have owed their hurried departure to inadequate causes. The Poet and his former friend found their grave, one, a short month only, before the other !]

* [Jane Thornhill was twenty-one years old when she was married to Hogarth. She died in 1789, aged 80. By her husband's will she received the sole property of his plates, and the copyright by an Act of Parliament was secured for twenty years after his death, when an advertisement appeared in 1765, " of Prints published by the late W. Hogarth, genuine impressions of which are to be had of Mrs. Hogarth, at her house in Leicester Fields, at the price of Thirteen Guineas." Each print was priced. There were seventy-two in the whole set. In the decline of life she became nearly destitute, and received, by the recommendation of his late Majesty, an annuity of 40*l.* from 1787 to 1789, from the funds of the Royal Academy.]

† [Hogarth was buried in the churchyard of Chiswick,

He sold about twenty-four of his principal pictures by auction in 1745. Mr. Vincent Bourne addressed a copy of Latin hendecasyllables to him on his chief pictures ; and Roquet the enameller published a French explanation, though a superficial one, of many of his prints, which, it was said he had drawn up for the use of Marshal Belleisle, then a prisoner in England.

As I am possessed of the most compleat collection of his prints that I believe exists, I shall for the use of collectors give a catalogue of them. Most of them were assembled by Mr. Arthur Pond, and some of them probably are now no where else to be found. I have added every other print that I could discover to have been designed or engraved by him. He had kept no suite himself, and had forgotten several in which he had been concerned.

where a tomb, with the subjoined inscription is now, or was lately, in a state of neglect and decay.

“ Farewell, great painter of mankind !
 Who reached the noblest point of art ;
 Whose pictured morals charm the mind
 And through the eye, correct the heart.
 If Genius fire thee, reader, stay ;
 If Nature touch thee, drop a tear ;
 If neither move thee, turn away,
 For Hogarth’s honoured dust lies here.

D. GARRICK.

Another Epitaph was offered by DR. JOHNSON.

The hand of him here torpid lies,
 That drew th’ essential form of grace ;
 Here closed in death, th’ attentive eyes,
 That saw the manners in the face.]

He gave me what few sketches had not been forced from him by his friends, particularly the Committee above-mentioned, and the first thoughts for Industry and Idleness.

REMARKS ON PAINTINGS BY HOGARTH.

Hogarth is the peculiar property of our own country. The coarse personal satire which was exhibited, on various occasions, by Salvator Rosa, and Spagnoletto, and the vulgar representations of scenes and individuals by the Flemish and Dutch masters, have no analogy, either in their intention or composition, with the works of Hogarth, which were destined to excite moral reflections, and to correct gross and popular abuses, or the absurdities of the prevailing fashions.

Of such a man, since his death, his minute personal history, and that of his works (even the least considerable), has been collected with extraordinary industry. Whether that industry was excited by attachment to Hogarth's memory, or the gratification which arises from possessing that which another man does not possess, may be somewhat problematical. *Memoranda undique congesta!* To repeat them at length is unnecessary, and to add to them more difficult. All that the Editor will attempt is to condense them, by concisely applying the circumstances to the pictures, for more general information. It appears to be expedient to treat of Hogarth, separately as a Painter, and to enumerate his *Pictures*, which have or have not been engraved; and to refer the anecdotes of his *Prints*, to the list given by Mr. W. from his own collection, by a comparison with others, which have been since made. In vain, should we seek among the satirical compositions of any other painter, for representations of the follies or vices of mankind, expressed with a greater degree of variety and force, than most men could conceive them.

Synopsis of principal Paintings by Hogarth, compiled from Gilpin, Nichols, Ireland, &c. with prices paid to Hogarth.

Scene in the Beggar's Opera, 1725. Portraits introduced, Walker and Miss Fenton, as the original Macheath and Polly. 35*l.* Purchased by the Duke of Leeds; now in the possession of J. W. Steers, Esq.

Sarah Malcolm, 1732, 5*l.* 5*s.* Hon. H. Walpole. At Strawberry-Hill.

The Harlot's Progress, Six pictures, 1733-1734. Portraits introduced, Dr. Misaubin, Colonel Charteris, Mother Needham, and Sir John Gonson, a magistrate. Sold at his auction in 1745, for 14*l.* 14*s.* each. Purchased by Alderman Beckford. Burned at Fonthill in 1755.

The Rake's Progress, Eight pictures, 1735. Portraits introduced, Figg a Prize Fighter, Dubois a Fencing Master, Bridgeman, the King's Gardener, and Handel. Sold as above, for 22 guineas each. Purchased by Alderman Beckford; now in the possession of J. Soane, Esq.; purchased for 598*l.* Mr. Fullarton, had given 842*l.* 10*s.*

Distressed Poet, 1735. Pope beating Curle the Bookseller, in a picture introduced. Given by Hogarth to Mrs. Ward; now in the possession of Earl Grosvenor.

Modern Midnight Conversation, 1735. Portraits introduced, Orator Henley, and Lawyer Kettleby.

The Pool of Bethesda, and The Good Samaritan, 1736. Given by Hogarth to St. Bartholomew's Hospital.

The Sleeping Congregation, 1736. Portrait introduced, Dr. Desaguliers the Preacher. Purchased by Sir Edward Walpole.

Strolling Actresses, 1736. 27*l.* 6*s.* Purchased by Sir Edward Walpole; now in the possession of Mr. Wood of Littleton.

The Four Parts of the Day, 1738. Portrait introduced, In Night, Sir Thomas de Viel, a Freemason. The two first, 78*l.* 15*s.* Purchased by the Duke of Ancaster; now in the possession of Lord Gwydir. The two second, 48*l.* 6*s.* Purchased by Sir W. Heathcote.

- Taste in High Life, 1742. Portraits introduced, Lord Portmore, and Desnoyer, a Dancing Master. 63*l.* 10*s.* Purchased by Miss Edwardes; now in the possession of Mr. Birch.
- Mariage a la Mode, Six pictures, 1745. Portraits introduced, in the fourth picture, Mrs. Lane (Lady Bingley) adoring Carestini. Mr. Fox Lane, (her husband) asleep. Mr. Michel the Prussian Ambassador, and Weideman the German Flute player. Sold at his auction in 1750, for 126*l.* Purchased by Mr. Lane of Hillingdon; afterwards by Mr. Angerstein for 1000*l.*; now in the National Gallery.
- The Gate of Calais, 1749. Portrait introduced, Pine the Engraver, as the Friar; now in the possession of the Earl of Charlemont.
- The March of the Guards to Finchley, 1750. Given by Hogarth to the Foundling Hospital.
- Pharoah's Daughter, 1752. Given by Hogarth to the Foundling Hospital.
- Paul before Felix, 1752. Given by Hogarth to Lincoln's-Inn Hall.
- An Election, Four pictures, 1. Canvassing; 2. Polling; 3. Chairing; 4. Dinner, 1755. Portraits introduced, Bubb Doddington, the successful Candidate. The Duke of Newcastle looking out of the Treasury window. Purchased by Mr. Garrick; now in the possession of J. Soane, Esq. who gave 1732*l.* 10*s.* for them in 1823.
- The High Priest and Servants sealing the Tomb; 2. The Three Maries; 3. Ascension of Christ, Altar pictures, 1755. Purchased by the Churchwardens for 500*l.* Church of St. Mary Redcliffe, Bristol.
- Henry VIII. and Anne Boleyn. Painted for Jonathan Tyers, at Vauxhall. Uncertain.

Miscellaneous Subjects of uncertain date, chiefly exhibited in the British Institution in 1814.

Southwark Fair. At Valentines, in Essex.

The Politician. Earl of Essex:

Falstaff enlisting his Recruits. Mr. Garrick : sold in 1814 for 46*l.* 14*s.*

Orator Henley christening a child. The late R. P. Knight, Esq. The Conquest of Mexico, performed before the Duke of Cumberland, at Mr. Conduit's. Earl of Upper Ossory.

Politicians at Old Slaughter's Coffee-house, W. Lambert, Dr. Mounsey, and Old Slaughter. Purchased in 1817 for 157*l.* 10*s.*

Lady's Last Stake. Earl of Charlemont.

The Wanstead Assembly. Painted for Lord Tylney, and formerly at Wanstead House.

Bethlehem Hospital. Mr. Jones.

Committee of the House of Commons upon the Fleet Prison, a Sketch. Earl of Carlisle.

Sigismonda. Mr. Anderdon.

Boy and Kite. Earl Grosvenor.

A Sketch, in oil, of a memorable occurrence which took place in the Banking-house of Child and Co. Sold at the auction of Mr. George Baker, for 60*l.* 18*s.* in 1825.

Portraits, or Conversation Pieces.

Himself, with his favourite pug-dog *Trump*. Mr. Angerstein, National Gallery.

Himself, painting the figure of Comedy. Marquis Camden.

Himself, in a tye-wig. Mr. S. Ireland.

Himself, in a hat.

The family of R. Graham, Esq. a conversation. R. Graham, Esq.

Mr. and Mrs. Garrick. He sits at a writing-table as composing a prologue, and Mrs. Garrick interrupts him in his reverie. Purchased at the auction for 74*l.* 14*s.* by Mr. Locker, of Greenwich Hospital, 1823.

Frances Berkeley, Lady Byron.

Captain Coram, who instituted the Foundling Hospital. The Foundling Hospital

Miss Lavinia Fenton, (Duchess of Bolton). G. Watson, Esq. Mr. Parker.

James Gibbs (Architectus).

Herring, Archbishop of Canterbury. Lambeth Palace.

Mr. Huggins, with the bust of Ariosto.

Mr. Garrick in the character of Richard III. Purchased for
200*l.* Lord Feversham.

Family of Mr. Western of Rivenhall, Essex.

J. Martin, Esq.

H. Fox, Lord Holland. Lord Holland.

James Caulfield, Earl of Charlemont. Lord Charlemont.

Hoadley, Bishop of Winton.

Mrs. Hoadley, his wife.

Miss Rich. J. Hawkins, Esq.

Martin Folkes, Esq.

Family of Sir Andrew Fountaine. A. Fountaine, Esq.

Studies of his Servants. W. Collins, Esq.

A Fishing Party—Family Portraits. T. J. Mathias, Esq.

A Musical Party—Portraits of Mr. Mathias's Family. The
Same.

Small whole length of Broughton the Prize-fighter. Mar-
quis Camden.

John Pine, Engraver. Mr. Ranby, Surgeon.

Fifty original pictures by Hogarth were exhibited in the British Institution, in 1814. In the preface (by the late R. P. Knight] it is observed that "the merits of Hogarth are known to the public more from his Prints than his Paintings: both deserve our attention. His pictures often display beautiful colouring as well as accurate drawing: his subjects generally convey useful lessons of morality, and are calculated to improve the man as well as the artist; and he teaches with effect, because he delights while he instructs. It has been said of him, that in his pictures he composed comedies; his humour never fails to excite mirth, and it is directed against the fit objects of ridicule or contempt. The powers of his pencil were seldom perverted to personal attack; the application of his satire was general, and the end which he aimed at was the reformation of folly or vice." The works of this

master abound in true humour, and satire which in general is well directed : they are admirable moral lessons, and afford a fund of entertainment suited to every circumstance, which shews them to be just copies of nature.

Of his merits as a painter, Gilpin has given a long criticism (*Essay on Prints*, 2d. Edit. p. 120.) and the following are extracted from many striking observations. "Hogarth was not a master of drawing. Of the muscles and anatomy of the head and hands he had a perfect knowledge ; but his trunks are often badly mounted, and his heads ill set on. I tax him with plain bad drawing. I speak not of the niceties of anatomy and elegance of outline : of these indeed he knew nothing, nor were they of use in that mode of design which he cultivated : and yet his figures on the whole are inspired with so much life and meaning, that the eye is kept in good humour, in spite of its inclination to find fault."

"The author of the *Analysis of Beauty*, it might be supposed, would have given us more instances of grace, than we find in the works of Hogarth ; which shows strongly that theory and practice are not always united. Many opportunities his subjects naturally afford of introducing graceful attitudes, and yet we have very few examples of them. With instances of picturesque grace his works abound." "Of his Expression, in which the force of his genius lay, we cannot speak in terms too high. In every mode of it he was truly excellent. The passions he thoroughly understood, and all the effects they produce in every part of the human frame. He had the happy art also of conveying his ideas with the same precision with which he conceived them. All his heads are cast in the very mould of nature. Hence, that endless variety which is displayed through his works : and hence it is, that the difference arises between his heads, and the affected caricaturas of those masters who have sometimes amused themselves with patching together an assemblage of features from their own ideas." Barry's opinions as they concern art, are always forcible, and entitled to respect. He observes (*Works*, v. ii. p. 285, 4to.) that Hogarth's little compositions, considered as so many dra-

matic representations, abounding with humour, character, and extensive observations of various incidents of low, faulty, or vicious life, are very ingeniously brought together, and frequently tell their own story with more facility, than is often found in many of the elevated and more noble inventions of Raffaele, and other great men ; yet it must be honestly confessed, that in what is called knowledge of the figure, foreigners have justly observed, that Hogarth is often so raw and uninformed, as hardly to deserve the name of an artist. But this capital defect is not often perceivable, as examples of the naked and elevated nature but rarely occur in his subjects, which are for the most part filled with characters, that in their nature tend to deformity : besides, his figures are small, and the junctures and other difficulties of drawing that might occur in their limbs, are artfully concealed with their clothes, rags, &c. But what would atone for all his defects, even if they were twice told, is his admirable fund of invention, ever inexhaustible in his resources ; and his satire, which is always sharp and pertinent, and often highly moral, was (except in a few instances where he weakly and meanly suffered his integrity to give way to his envy) seldom or never employed in a dishonest or unmanly way."

Nor was Hogarth unpraised by his contemporary poets, in earlier life ; and even Churchill, with the bitterest sarcasms against the man, gives ample and just commendation to the artist.

The classical *Vincent Bourne* has addressed some very elegant hendecasyllables to Hogarth upon his " Harlot's Progress," in which is one of his happiest compliments.

Ad. G. H.

Qui mores hominum improbos, ineptos
 Incidis, nec ineleganter, æri.
 Derisor lepidus, sed et severus,
 Corrector gravis, at nec invenustus,
 Seu pingis meretricios amores,
 Et scenas miseræ vicesque vitæ, &c.

Macte o eja age ! macte sis amicus,
 Virtuti : vitiique quod notâris
 Pergas pingere, et exhibere coram.
 Censura utilior tua æquiorque
 Omni vel satirarum acerbitate
 Omni vel rigidissimo cachinno !”

He was distinguished, likewise, in the “*Description of the Congenial Club,*” by *Swift*, who exclaims with the ardour of the Satirist :

“ How I want thee ! humourous HOGARTH !
 Thou, I hear a pleasant rogue art !
 Were but you and I acquainted,
 Every monster should be painted :
 You should try your graving tools
 On this odious group of fools.
 Draw the beasts, as I describe them ;
 Form their features, while I gibe them ;
 Draw them like ; for I assure ye
 You will need no *caricatura* ;
 Draw them so, that we may trace
 All the soul in every face.”

*Catalogue of Mr. Hogarth's Prints.**

CLASS I. MISCELLANEOUS.

I. W. Hogarth, engraver, with two figures and two Cupids, April 28, 1720.

* [A few preliminary observations will occur, before any are added, concerning this list, separately considered. Several others have been made, which offer a competition with those which Mr. Walpole collected, and which are now at Strawberry Hill, containing 162 prints.

Mr. King's 109, Sir J. W. Lake's 251, and Mr. G. Baker's 84, were dispersed by sale. His Majesty's collection, made for him, when Prince of Wales, by Mr. Colnaghi of Pall-mall, which is most numerous and excellent.

Mr. Charles Rogers's, which has all the political prints, 226, descended to, and are preserved by W. Cotton, Esq. A complete set of Hogarth sold at Mr. Gulston's sale for 145 guineas, in 1786. Mr. Ingham Forster's, collected by Capt. Bailie, in three vols. fol. for 100*l.* These were superior to Mr. W's in point of number, and equal in excellence and curiosity. Some of these collections were valuable for first impressions, and none more so than those of Mr. Rogers. Others, as they included all the variations subsequently made to almost every plate, either in progress, or a new edition. Since Hogarth's death, his genius has been justly estimated; and it would have been well rewarded, had he received during his lifetime one half of what his works have produced. "HOGARTH! who was compelled to dispose of works of infinite and, till then, unimagined excellence, by the disgraceful modes of raffle or auction; and who, in his ironical way, gave his opinion of public patronage by dedicating one of his most beautiful prints to the King of Prussia, as a Patron of the Arts." *Opie's Lect.* p. 96.

His maintenance was gained chiefly by the sale of his prints, for which he received subscriptions, and gave engraved tickets humourously designed. The prints were so greatly in demand,

2. His own cypher, with his name under it at length ; a plate he used for his books.

3. His own head in a cap, oval frame, his pug dog, and a pallet with the line of beauty, &c. inscribed Guglielmus Hogarth. *Se ipse pinxit et sculpsit.* 1749. A square print.*

4. His own portrait, sitting and painting the muse of Comedy. Head profile, in a cap. The Analysis of Beauty on the floor. W. Hogarth Serjeant-painter to his Majesty. The face engraved by W. Hogarth, 1758.

5. The same ; the face retouched, but not so like as in the preceding. Comedy also has the face and mask marked with black, and inscribed, Comedy, 1764. No other inscription but his name, William Hogarth.

generally as furniture, that each plate required retouching, not unfrequently : of this opportunity he freely availed himself to erase, and supply subjects of satire which the more recent times offered to his observation. He sometimes changed the dresses. So ignorant was he of common orthography, that there is scarcely an inscription under any print, properly spelled ; and this occurs even in the " Analysis of Beauty." The mere love of individually possessing, has elicited ridiculously large prices for impressions from the lids of tankards and tobacco boxes, engraved whilst he was apprenticed to a silversmith ; without the least intrinsic merit.

The following publications have appeared ; 1. *Hogarth Restored.* His whole works engraved by *Thomas Cook*, Imp. fol. 1801. 2. The genuine works of *W. Hogarth*, engraved under the superintendence of *Heath*, with explanations by *J. Nicholls*, 4to. 24 Numbers at 1l. 1s. each. 3. The same, with Notes by *G. Steevens* and *J. Nichols*, 2 vols. 4to. 1820.]

* [Etching before the letter, 25l. 4s. *Baker.*]

*5. His own head with a hat on; mezzotinto. Weltdon and Hogarth, pinx. Charles Townley fecit. 1781.

6. People in a shop, under the King's arms : Mary and Ann Hogarth. A shop-bill.

7. Small oval print for the Rape of the Lock ; for the top of a snuff-box.*

8. An emblematic print representing agriculture and arts. Seems to be a ticket for some Society.

9. A coat of arms, with two slaves and trophies. Plate for books.

10. A foreign coat of arms, supporters a Savage and Angel. Ditto.

11. A griphon with a flag. A crest.

12. Another coat of arms, and two boys as terms.

13. A Turk's head. A shop-bill.

14. An Angel holding a palm in the left hand ; A shop-bill.

15. A small Angel, almost the same as the preceding.

16. Lord Aylmer's coat of arms.

17. Two ditto of the Duchess of Kendal.

18. A shop-bill, representing trade and arms of Florence.

19. A ticket for the benefit of Milward, the tragedian.

* [Not designed for any edition of it. Probably the most rare, and certainly among the worst of his engravings.]

20. A ticket for a burial.

21. A large oval coat of arms, with terms of the four seasons.

22. Capt. Coram and the children of the Foundling Hospital. A ticket.*

23. Five Muscovites. Small plate for a book of travels.

24. Music introduced to Apollo by Minerva, 1727.† Frontispiece to some book, music, or ticket for a concert.

25. Minerva sitting and holding the arms of Holland, four Cupids round her. Done for the books of John Holland, herald-painter.

26. Christ and his disciples; persons at a distance carried to an hospital. In as much as ye have done it unto one of the least of these my brethren, ye have done it unto me. St. Matt. xxv. ver. 40. W. Hogarth inv. C. Grignion, sculp. Ticket for a charity.

27. Another, almost the same as the preceding, but with a view of the London Hospital.

28. Another with the arms of the Duke of Richmond.

29. Seven small prints for Apuleius's Golden Ass. W. Hogarth inv. et sculp. On some, W. Hogarth fec.

36. Gulliver presented to the Queen of Babilary. W. Hogarth inv. Ger. Vandergucht sculp. It is the frontispiece to the Travels of Capt. John Gulliver.

* [No. 22. Very rare.] † [No. 24. Scaree, 10*l.* Baker.]

37. Five small prints for the translation of Cassandra. W. Hogarth inv. et sculp.

42. Six larger for Don Quixote. W. Hogarth inv. et sculp.

48. Two small for Milton. W. Hogarth inv. et sc.

50. Frontispiece to Terræ-filius. W. Hogarth fec.

51. Frontispiece to Tom Thumb. W. Hogarth inv. Ger. Vandergucht sc. There is some humour in this print.

52. Frontispiece to the Humours of Oxford. W. Hogarth inv. Ger. Vandergucht sc.

53. Judith and Holofernes. *Per vulnera servor Morte tuá vivens.* W. Hogarth inv. Ger. Vandergucht sc. A frontispiece.

54. Perseus, and Medusa dead, and Pegasus. Frontispiece to the books of the entertainment of Perseus and Andromeda. W. H. fec.

55. A monk leading an ass with a Scotch man and woman on it. Head-piece to the Jacobite's Journal. Though this was done in 1748, I place it here among his indifferent prints.

56. Twelve prints to Aubrey de la Motray's Travels. His name to each. The 13th has Parker scul.

68. Fifteen head-pieces for Beavere's Military Punishments of the Ancients ; but scarce any copies have these plates.

CLASS II. PORTRAITS.

1. The Right Hon. Frances Lady Byron. Whole length, mezzotinto. W. Hogarth pinx. J. Faber fec. 1736.

2. The Right Hon. Gustavus Lord Viscount Boyne, &c. &c. Whole length, mezzotinto. W. Hogarth pinx. Andrew Miller fecit. A very bad print, done in Ireland.

3. Martin Folkes; half length: engraved. Mine is a proof and has no inscription.

4. Sarah Malcolm, executed in 1732 for murdering her mistress and two other women; drawn in Newgate. W. Hogarth (ad vivum) pinxit et sculpsit. This woman put on red to sit to him for her picture two days before her Execution. I have the original.

5. Simon Lord Lovat, drawn from the life and etched in aquafortis by William Hogarth, 1746.*

* [The original portrait is painted upon a deal board, 30 inches by 25, taken whilst Lord Lovat was detained for three days at the White Hart Inn, Barnet, by a pretended illness. His physician purposely introduced Hogarth. Lord L. is represented as sitting in conversation, and relating on his fingers the number of the rebel forces, and his command in the battle of Culloden. The coarse expression and lineaments of his features are given with much character and force. Hogarth afterward placed, in the picture only, a device for a coat of arms. Quarterly, 1. a gibbet; 2. a halter; 3. a block; 4. two axes crossways. Omitted in the print, price one shilling. For a proof before the letter, 5*l.* 5*s.* Baker.]

6. Mr. Pine, in the manner of Rembrandt. Mezzotinto, by Mc. Ardell.*

7. Another leaning on a cane, an unfinished mezzotinto.

8. Captain Thomas Coram, who obtained the charter for the Foundling-Hospital. Mezzotinto, by Mc. Ardell.†

9. Jacobus Gibbs, architectus. W. Hogarth delin. J. Mc. Ardell fec. partly mezzotinto, partly graved.

10. Daniel Lock, Esq. ; mezzotinto ; Wm. Hogarth pinx. J. Mc. Ardell fecit.

11. Benjamin Hoadley, Bishop of Winchester. W. Hogarth pinx. B. Baron sculp.

12. A small oval of ditto.

13. Thomas Herring, Archbishop of Canterbury. W. Hogarth p. B. Baron sc.‡

14. Mr. Garrick,§ in the character of Richard III. Painted by Wm. Hogarth ; engraved by Wm. Hogarth and C. Grignion.

* [No. 6. John Pine, Engraver, (introduced into the scene before the gates of Calais) who engraved and executed the beautiful and unique edition of Horace, intirely upon copper plates, 2 vol. large 8vo.]

† [No. 8. The original, from which this is taken, is the best specimen of the painter's talent.]

‡ [No. 13. A proof engraved by Baron, 10*l.* Baker.]

§ Mr. Garrick had several of Hogarth's paintings, and the latter designed for him, as President of the Shakespeare club, a mahogany chair richly carved, on the back of which hangs a medal of the poet carved by Hogarth out of a piece of the mulberry-tree planted at Stratford by Shakespeare.

15. T. Morell, S. T. P. S. S. A. W. Hogarth delin. James Basire sculp.

16. Mr. Huggins, with a bust of Ariosto. Small round.

17. Henry Fielding, ætatis 48. W. Hogarth del. James Basire sculp.*

18. John Wilkes, Esq. Drawn from the life and etched in aquafortis by Wm. Hogarth.†

19. The Bruiser, C. Churchill in the character of a Russian Hercules, &c. A Dutch dog pissing on the Epistle to Hogarth : a pallet, the North-Britons and a begging-box to collect subscriptions for them. Designed and engraved by W. Hogarth.

20. The same ; but over the pallet lies a political print, in which the painter is correcting Churchill and Wilkes in the characters of a bear and monkey. Other satirical emblems behind.

* [No. 17. This frontispiece to Fielding's works was finished by Hogarth from recollection only. A firm friendship subsisted between these two men of genius, but opportunities of taking a likeness of Fielding were neglected, before it was too late—the attempt was made, and Fielding's friends were satisfied. Hogarth had no assistance, but from his own tenacious memory.]

† [No. 18. Wilkes, who always jested at his own ugliness, used to say that, *in time*, he should become very like the print Hogarth had published of him. He certainly lived to become so. The original pen and ink sketch sold for 7*l.* 7*s.* Baker. At the same time the "Bruiser" produced 5*l.* 7*s.*]

CLASS III. COMIC AND SERIOUS PRINTS.

1. A burlesque on Kent's altar-piece at St. Clement's, with notes.* It represents angels very ill drawn, playing on various instruments.

2. A midnight modern Conversation.†

3. Twelve prints for Hudibras, the large set.

4. The small set, containing seventeen prints, with Butler's head.

5. A woman swearing a child to a grave citizen,

* [No. 1. This despicable performance was ordered to be removed from the Altar by Gibson Bishop of London. It was painted by Kent, and rendered, as it deserved, very ridiculous by Hogarth's copy of it; for he strongly denies having made it, as Mr. W. says, either a burlesque or a parody. It was taken off on blue paper.—extremely rare.]

† [No. 2. Under this print are some verses beginning:—

“ Think not to find one meant resemblance here,
We lash the vices, but the persons spare.”

This assertion might be sincere in 1734, but not so afterwards. When Mr. W. made the same remark, he was not aware that the Town abounded in notorious subjects, well known in general, although hid from his sphere of vision. In fact, Hogarth never saw a ridiculous countenance or a marked character without sketching it; and when he had forgotten his pocket book—even upon his thumb nail. In the late G. Baker's sale was this article, “ Six sheets containing sixty-four small sketches of heads, very spiritedly executed with a pen, belonging to many of the prominent characters, subsequently introduced into his principal works.” It was sold for 3*l.* 10*s.* The “ Modern Midnight Conversation,” and the “ Cockpit,” in the first state, 6*l.* 16*s.* 6*d.*]

with twelve English verses. W. Hogarth pinx. J. Sympson, jun. sculp. A very bad print.*

6. Mary Tofts, the rabbit-woman of Godalmin, in labour. No name to it.†

7. The Lilliputians giving a clyster to Gulliver. A supposed Lilliputian painter's name‡ to it. Hogarth sculp.§

8. An emblematic print on the South Sea. Persons riding on wooden horses. The devil cutting Fortune into collops. A man broken on the wheel, &c. W. Hogarth inv. et sc. There are four different impressions of this.

9. A Masquerade. There is much wit in this print. Invented for the use of ladies and gentlemen by the ingenious Mr. H——r. (Heidegger.) Three different.||

* [No. 5. Coarsely engraved, but very rare.]

† [No. 6. The original inscription is "Mary Tofts the Rabbit-woman, or the Wise Men of *Godliman* in Surrey." Doctor St. André, &c. "*Cunicularii*, or the Wise Men of *Godliman* in consultation." 1726.]

‡ [No. 7. The title is the "Political Clyster," inscribed *Nahtanoi Tfiws*, (*Jonathan Swift*) who probably suggested the subject, 1728.]

§ Which contains the letters that form the name of *Jonathan Swift*.

|| [No. 9. There had been published in 1725, "Masquerades and Operas. Burlington-Gate." The three small figures in the centre are Lord Burlington, Kent and Campbell, the architects. This print in 1727 satirises Heidegger, the master of the dancers at the Opera house, and Master of the Revels, at Court. Hogarth transplanted several circumstances

10. Another, smaller, on Masquerades and Operas. Burlington-Gate, as in the following. W. Hogarth inv. et sculp.

11. The gate of Burlington-House. Pope whitewashing it, and bespattering the Duke of Chandos's coach. A satire on Pope's epistle on taste. No name.*

12. The Lottery. Emblematic, and not good. W. Hogarth inv. et sculp.

13. Taste in high Life. A beau and a fashionable old lady. Painted by Mr. Hogarth. This was probably not published by himself.†

from hence into the first plate of the Analysis of Beauty, as well as into his satire on the Methodists. *Nichols.*]

* [No. 11. In 1731, Hogarth ventured to attack Pope, in this print, intitled, "The Man of Taste, containing a view of Burlington-Gate," with Pope (humpbacked) on a scaffold, whitewashing it, and bespattering the Duke of Chandos's coach. The obscurity of the caricaturist, at that time, or more probably the Poet's dread of his powerful pencil in the "libelled shape," was the cause that no allusion whatever is made to Hogarth, in any part of Pope's works, although the prints in particular, which conferred the greatest celebrity upon Hogarth had appeared, before 1744. The large plate is rare, 3*l.* 13*s.* 6*d.* *Baker.*]

† [No. 13. Copied from the original painting beforementioned. Miss Edwardes, a lady who was remarkable for various singularities, employed Hogarth to retaliate upon some of her friends, but would suffer no engraving to be taken in her lifetime. It exhibits a beau newly arrived from Paris; an old lady, a young one playing with a black boy, and a monkey. The ornaments of the room are a statue of the Venus de Medici in a hoop petticoat, with pictures of Venus in stays and

14. Booth, Wilks and Cibber contriving a pantomime. A satire on farces. No name.

15. Charmers of the Age. A satire on stage-dancers. A sketch. No name. The two last very scarce.

16. Henry VIII. and Anne Boleyn. Hogarth design. et sculp. Very indifferent.*

17. The Mystery of Masonry brought to Light by the Gormogons. Stolen from Coypel's *Don Quixote*. W. Hogarth inv. et sc.

18. Sancho starved at Dinner by his Physician. W. Hogarth inv. et sculp. †

19. A very rare hieroglyphic print in Mr. Walpole's collection, representing Royalty, Episcopacy, and Law, composed of emblematic attributes, and no human features or limbs; with attendants of similar ingredients. Beneath is this inscription; Some of the principal inhabitants of the moon, as they were perfectly discovered by a telescope, brought to the greatest perfection since the last eclipse; exactly engraved from the objects, whereby the curious may guess at their religion, manners, &c. Price Sixpence.

20. Boys peeping at Nature. The subscription-ticket to the Harlot's Progress.

high-heeled shoes, and Cupid paring down a plump lady to the fashionable standard, 1742.]

* [No. 16. A proof, 13l. 2s. 6d. *Baker*.]

† [No. 18. Very rare, 5l. 15s. 6d. *Baker*.]

21. The Harlot's Progress, in six plates.*
22. The Rake's Progress,† in eight plates.‡
23. The fourth plate of the same, with variations.
24. Two prints Before and After.
25. The sleeping Congregation.§

* [No. 21. In its first state, 9*l.* Ditto. Several variations were afterwards introduced.]

† [No. 22. This set of Prints have been more ably illustrated than any others, by the verses affixed to them by Chancellor Hoadley, and the description in *Gilpin's Essay on Prints*. 11*l.* 6*s.* Baker, with a curious etching of the scene, in *Bridewell*.]

‡ The Rake's Progress was pirated by Boitard on one very large sheet of paper, containing the several scenes represented by Mr. Hogarth. It came out about a fortnight before the genuine set, but was soon forgotten. However this gave occasion to Hogarth to apply for an Act of Parliament to secure the property of prints. He applied to Mr. Huggins, who took for his model the statute of Queen Anne in favour of literary property. The act passed; but some years after appeared to be too loosely drawn, for on a cause founded on it, which came before Lord Hardwick in chancery, he determined that no assignee, claiming under an assignment from the original inventor, could take any benefit by it. Hogarth immediately after the passing the act, published a small print with emblematic devices, and an inscription expressing his gratitude to the three branches of the legislature. This plate he afterwards made to serve for a receipt for subscriptions to the Election prints.†

§ Sir Edward Walpole has the original picture. The Clerk's

† Chancellor Hoadley wrote verses introduced under each plate of the Rake's Progress: they are printed in the 5th volume of Dodsley's Collection of Poems. p. 269.

26. Bartholomew-fair.*

27. A festoon with a mask, a roll of paper, a pallet and a laurel. Subscription-ticket for Garrick in Richard the Third.

28. The poor Poet.†

29. The Lecture. Datur vacuum.

30. The laughing Audience.

31. Consultation of Physicians. Arms of the Undertakers.

32. Rehearsal of an Oratorio. Singing men and boys.

33. The Four parts of the Day.

34. Strolling Actresses dressing in a Barn.‡

35. The Search-Night. W. Hogarth inv. A very bad print, and I believe an imposition.

36. The enraged Musician.§

37. Characters and caricaturas, to show that Leonardo da Vinci exaggerated the latter. The subscription-ticket to Marriage a la Mode.

head is admirably well painted and with great force; but he is dozing, and not leering at the young woman near him, as in the print.

[No. 25. Originally published in 1736. Retouched and improved in 1762, and is found in three different states.]

* [No. 26. Southwark not *Bartholomew Fair*.]

† [No. 28. Of this print there are two different impressions. In the first, is a picture of Pope beating Curll, afterwards changed to a view of the gold mines, in Peru. The distressed bard is composing "Poverty," a poem. Proofs of this and the enraged musician sold for 9*l.* 9*s.* Baker.]

‡ [No. 34. Proof, 6*l.* 10*s.* Baker]

§ [No. 36. The Enraged Musician was Signor Castrucci. Frequent variations.]

38. *Mariage a la Mode*, in six prints.*

39. *The Pool of Bethesda*, from the picture he painted for St. Bartholomew's hospital, in which parish he was born. Engraved by Ravenet.

40. Ditto ; large, by Ravenet and Picot.

41. *The good Samaritan* ; ditto, by Ravenet and Delatre.

42. *Orator Henley christening a child*. Mezzotinto.

43. *A stage-coach*. An election-procession in the yard.†

44. *Industry and Idleness*, in twelve plates.

45. An auction of pictures, duplicates of the same pictures. This was a ticket to admit persons to bid for his works at his auction.

46. *The Gates of Calais*. His own head sketching the view. He was arrested as he was making the drawing, but set at liberty when his purpose was known.‡

* [No. 38. In these prints a single variation only is detected. It is of a lock of hair placed on the lady's forehead, which was afterwards added.]

† [No. 43. This print alludes to an Election, in which Sir Josiah Child, who built Wanstead, was a candidate. He is described with a rattle, and a label, "No old Baby."]

‡ [No. 46. This representation of the abovementioned adventure, occasioned the humourous Cantata of "O the roast beef of Old England." The friar was his great friend J. Pine the engraver, who sat for his likeness, without suspecting how it would be applied. Hogarth has intimated his own arrest, by having placed a man's hand on his shoulder, and a sergeant's halbert over his head ; whilst he was making his sketch.

47. A stand of various arms, bagpipes, &c. The subscription-ticket for the March to Finchley.

48. The March to Finchley; dedicated to the King of Prussia,* in resentment for the late king's sending for the picture to St. James's and returning it without any other notice.

49. Beer-street; two of them with variations; and Gin-lane.†

50. The Stages of Cruelty, in four prints.‡

51. Paul before Felix, designed and scratched

One of his peculiarities was the happy way in which he gave representations to be supplied by imagination, such as a man going into the door of a steeple upon which a flag is flying, with a frothing pot of porter, to denote bellringing—a wig box marked with initials, placed on the tester of her bed, to show the connection between a highwayman and the harlot—shadows on the floor or ceiling proceeding from objects out of sight, of which the best instance is the shadow of a man drawn up in a basket, marked on the floor in the Cockpit. Once, when he was disparaging the merit of the great historical painters, he said that he could design a story with three strokes; thus

B	}	A. The perspective line of the door.
C	}	C. The end of the dog's tail, which is following him.

A. The end of a serjeant's pike, who is going in.

Caracci amused himself with such whims, which if never seen by Hogarth, the coincidence of fancy is very singular.]

* [No. 48. In the first impressions "Prusia." In the most early finished state of this print, it produced 36*l.* 15*s.* and another (called the Sunday print) 14*l.* 3*s.* 6*d.* Baker.]

† [No. 49. "Gin-lane, a most curious unfinished proof; that part of the shed of *Kilman* the Distiller, remaining blank. Unique, 15*l.* 15*s.* Ditto.]

‡ [No. 50. The "Last Stage of Cruelty," unfinished proof, 5*l.* 15*s.* 6*d.* Baker.]

in the true Dutch taste by W. Hogarth. This is a satire on Dutch pictures.

52. Paul before Felix, from the original painting in Lincoln's-Inn Hall painted by W. Hogarth. There is much less dignity in this than wit in the preceding.

53. The same, as first designed, but the wife of Felix was afterwards omitted, because St. Paul's hand was very improperly placed before her.

54. Columbus breaking the egg. The subscription-ticket to his Analysis.

55. The two prints to the Analysis. Two other editions with variations.

56. France and England, two plates.

67. Two plates to Tristram Shandy.

58. Crowns, mitres, maces, &c. The Subscription-ticket to the Election.

59. Four prints of an Election.*

60. The sleeping Judges.

61. Ditto ;† but with heads after L. da Vinci.

62. The Cockpit.

63. Frontispiece to the Farmer's Return from London.

64. The Wigs and Head-dresses at the Coronation of George III.

* [No. 59. The original etchings of these four prints were sold for 39*l.* 7*s.* 6*d.* ; and the Election Entertainment, a finished proof before the markings on the margin were worked off, 31*l.* 10*s.* Baker.]

† [No. 61. Intended for the Court of Exchequer, in Hogarth's time. This plate was worked upon by Hogarth, the day only before his death. Rogers.]

65. Credulity, Superstition and Fanaticism.*
Satire on the Methodists.

66. Frontispiece to Kirby's Perspective. Satire on false perspective.

67. Frontispiece to Brook Taylor's Perspective. With an attempt at a new order.

68. Two small heads of men in profile in one plate, etched by Mr. Ireland, from a sketch in his own collection.

69. Frontispiece and tailpiece to the catalogue of pictures exhibited in 1761.

70. Time blackening a picture. Subscription-ticket for his Sigismonda. This and the preceding tailpiece are satires on connoisseurs.

71. Frontispiece† to a pamphlet against the Hutchinsonians, never published. It represents a witch sitting on the moon, and watering on a mountain, whence issue mice who are devouring Sir Isaac Newton's Optics: one mouse lies dead on Hutchinson's works, probably to imply being choaked. The conundrum signifies, Front-is-piss.

72. Print of the weighing-house to Club's Physiognomy; a humorous pamphlet in quarto, published in 1763, and dedicated to Hogarth.

73. The Times.‡

* [No. 65. Hogarth's first thought for "Enthusiasm delineated," with a MS. dedication to the Archbishop of Canterbury and references to the different characters, 43*l.* Baker.]

† [No. 71. Of the greatest rarity. 12*l.* 12*s.* Baker.]

‡ [No. 73. The first part only of this subject, appeared in

74. Tailpiece to his works. Another satire on dealers in dark pictures.*

Prints from Hogarth published since Mr. Nichols's list was printed.

The Staymaker : and

Debates in Palmistry. Etched by Haynes from designs in the possession of Mr. S. Ireland.

Henry Fox Lord Holland : and

James Caulfield Earl of Charlemont. By ditto from ditto.

The Shrimp-girl, a head, by Bartolozzi.

Two plates of Taylor, the boxer, wrestling with Death ; by Livesay.

Mr. Benjamin Read : and

Mr. Gabriel Hunt. Members of a club with Hogarth ; by ditto.

1762. The second remained after his death in Mrs. Hogarth's hands. It is supposed that Hogarth was employed by Lord Bute's administration to publish this *caricature* of the opposition to the peace, then meditated. The second part is in the collection made by C. Rogers, Esq.]

* On this print which he called *Finis*, and represents the destruction of all things, the following epigram, ascribed to Charles Churchill the poet, was printed in the *General Advertiser* in 1778, from the *Muse's Mirror* ;

On Hogarth's print of Bathos, or the Art of Sinking
in Painting.

All must old Hogarth's gratitude declare,
Since he has nam'd old Chaos for his heir ;
And whilst his works hang round the Anarch's throne,
The connoisseurs will take them for his own.

Nine prints to Hogarth's Tour, from drawings by Hogarth and Scott; by ditto.*

These last fourteen prints were published by subscription by Mrs. Hogarth, in April 1782. Some few copies of the Tour were printed by Mr. Nichols in the preceding year. It was a party of pleasure down the river into Kent undertaken by Mr. Hogarth, Mr. Scott, and three of their friends, in which they intended to have more humour than they accomplished, as is commonly the case in such meditated attempts. The Tour was described in verse by one of the company, and the drawings executed by the two painters, but with little merit, except in the views taken by Mr. Scott.

Hogarth, in his portrait-conversations, was imitated by Phillips, a young man, who acquired great business. He was son of a painter in oil, who died in 1741, aged about sixty. The son died much younger.

* [“ An account of what seemed most remarkable in five days peregrination of the five following persons, viz. Messieurs Tothall, Scott, Hogarth, Thornhill and Forrest. Begun on Saturday May 27, 1732, and finished the 31st of the same month, *London, printed for R. Livesay, 1782, oblong 4to. nine plates.*” This diary was turned into verse upon the model of Swift, and its main humour depends upon descriptions of such incidents as those, in which he delighted. These five gentlemen were probably much pleased in their tour, which was from Blackwall to Dover, “ *curis expediti* ;”—and much more than their readers, by the detail.]

REMARKS.

It is very probable that there was no collection of Hogarth's works, at the time when these volumes first appeared, equal to that which Mr. W. had made. But a much more complete series has been since collected and dispersed by several auctions. His own, and that of Mr. C. Rogers, remain as they were left; and the King's is preserved in the Royal Library.

It must be allowed, and with regret, that Hogarth was induced to descend from the high station to which his works had elevated him as a MORALIST, although in two instances only—when he yielded to the order of a profligate nobleman, to paint for him, two licentious pictures; which were afterwards engraved—and when he sacrificed a firm friendship to the prospect only of being patronised by the premier of the day.



CHAPTER V.

*Painters in Enamel and Miniature, Statuaries,
and Medallists, in the Reign of George II.*

JOHN STEPHEN LIOTARD,



OF Geneva,* came over in the last reign, and stayed two years. He painted admirably well in miniature, and finely in enamel, though he seldom

* He was born in 1702, and was designed for a merchant. He went to study at Paris in 1725, and in 1738 accompanied the Marquis de Puisieux to Rome, who was going ambassador to Naples. At Rome he was taken notice of by the Earls of Sandwich and Besborough, then Lord Duncannon, who engaged Liotard to go with them on a voyage to Constantinople. See *Museum Florent.* vol. X. where Lord Duncannon's name is spelt milord D'un Canon.

practised it. But he is best known by his works in crayons. His likenesses were as exact as possible, and too like to please those who sat to him; thus he had great business the first year, and very little the second. Devoid of imagination, and one would think of memory, he could render nothing but what he saw before his eyes. Freckles, marks of the small-pox, every thing found its place; not so much from fidelity, as because he could not conceive the absence of any thing that appeared to him.* Truth prevailed in all his works, grace in very few or none. Nor was there any ease in his outline; but the stiffness of a bust in all his portraits. Thence, though more faithful to a likeness, his heads want air and the softness of flesh, so conspicuous in Rosalba's pictures.† Her bodies have a different fault; she gave to men an effeminate protuberance about the breasts; yet her pictures have much more genius. The Earls of Harrington‡ and Besborough have some of his most capital works. At Constantinople he became acquainted with the late Lord Edgcumbe,

* [Hogarth has introduced him, in several instances, alluding to this want of genius.]

† [Rosalba Carriera of Venice, an artist of singular talents for portraits, drawn in crayons.]

‡ The Earl of Sefton has purchased those that were in the collection of the late Lord Harrington; one represents Made-moiselle Gaucher, mistress of W. Anne Earl of Albemarle, in a Turkish dress, sitting: the other, a lady at breakfast and her maid.

and Sir Everard Fawkener, our ambassador, who persuaded him to come to England. On his way he passed some time at Paris. In his journey to the Levant he adopted the eastern habit, and wore it here with a very long beard.* It contributed much to the portraits of himself, and some thought to draw customers; but he was really a painter of uncommon merit. After his return, he married a young wife,† and sacrificed his beard to Hymen. He came again to England in 1772, and brought a collection of pictures of different masters, which he sold by auction; and some pieces of glass painted by himself with surprising effect of light and shade, but a mere curiosity, as it was necessary to darken the room before they could be seen to advantage; he affixed too, as usual, extravagant prices to them. He staid here about two years, as in his former journey. He has engraved some Turkish portraits,‡ one of the Empress Queen and the eldest Arch-duchess, in Turkish habits, and the heads of the Emperor and Empress.

CHRISTIAN FREDERIC ZINCKE,

was born at Dresden about 1684, and came to England in 1706, where he studied under Boit,

* [There can be no doubt of this fact. His general designation was "The Turk," and the curiosity of the ladies procured him many sitters, who believed him to be one.]

† Maria Fargues, daughter of a merchant at Amsterdam.

‡ [These were merely etchings, to which his own portrait with a long beard, may be added.]



ipse pinxit

H. Robinson sculpsit

FREDERICK & LOUISA.

LONDON,
Printed by Jean Neave, at the
Star and Garter, in St. Pauls Church-yard.

whom at length he not only surpassed, but rivalled Petitot. I have a head of Cowley by him after Sir Peter Lely, which is allowed to excel any single work of that charming enameller.* The impassioned glow of sentiment, the eyes swimming with youth and tenderness, and the natural fall of the long ringlets that flow round the unbuttoned collar, are rendered with the most exquisite nature, and finished with elaborate care. For a great number of years Mr. Zincke† had as much business as he could execute; and when at last he raised his price from twenty to thirty guineas, it was occasioned by his desire of lessening his fatigue, for no man, so superior in his profession, was less intoxicated with vanity. He was particularly patronized by the late King and Queen, and was appointed cabinet-painter to the late Prince of Wales. Her Royal Highness Princess Amelie has many portraits of the Royal Family by him of a larger than his usual size. The late Duke of Cumberland bought several of his best works, particularly his beautiful copy of Dr. Meade's Queen of Scots by Isaac Oliver.‡ He

* [Now in the Cabinet at Strawberry-Hill, with others of his work.]

† [His style and practice were formed upon a treatise of great merit, "*Traité sur la façon de composer et de peindre les Emaux, par M. Philippe Ferrande, Paris 1721, 8vo.*"]

‡ [See "*Roquet's State of the Arts,*" for an account of Zincke, and his method of painting enamels."]

made a short visit to his own country in 1737, and about 1746, his eyes failing, he retired from business to South-Lambeth, with a second wife, by whom he had three or four children. His first wife was a handsome woman, of whom he had been very fond; there is a print of him and her: he had a son by her, for whom he bought a place in the Six Clerks office, and a daughter, who died a little before he retired to Lambeth. After his quitting business, Madame Pompadour prevailed upon him to copy in enamel a picture of the King of France, which she sent over on purpose. Mr. Zincke died in March, 1767.*

— ROUQUET,

a Swiss of French extraction, was many years in England, and imitated Mr. Zincke in enamel with some success. He afterwards settled at Paris and improved considerably. He published a small tract *On the present state of the arts in England*; and another, entitled, *L'Art de la peinture en*

* Zincke is recorded in the following lines of *Dr. Young's Love of Fame. Sat. 6.*

You here in miniature your pictures see,
 Nor hope from Zincke more justice than from me.
 My portraits grace your mind as his your side;
 His portraits will inflame, mine quench your pride.
 He's dear, you frugal; chuse my cheaper lay,
 And be your reformation all my pay.

fromage ou en ramequin, 12mo. 1755.* I have mentioned his explanation of Hogarth's prints.†

— GROTH,

a German, painted in water-colours and enamel, but made no great proficiencie.

BERNARD LENS,



of a family of artists, whom I have mentioned in the Catalogue of Engravers, was an admirable painter in miniature. He painted some portraits in that way, but his excellence was copying the works of great masters, particularly Rubens and Vandyck, whose colouring he imitated exactly. He was painter to the crown by the title of ena-

* V. *La France Litteraire, ou Dictionnaire des Auteurs Francois vivans*, par M. Formey, 1757. [Roquet had much humour, and a good judgement in art.]

† [See page 132. In which he has translated the descriptions, suggested by Hogarth, with several ridiculous variations, but which made the prints popular, in France.]

meller which was changed from limner, when Boit held the office. Lens published some views and drawing-books, as he had many scholars. He made two sales of his pictures, and died at Knightsbridge, whither he had retired from business about 1741. He had three sons, two that followed his profession, of whom one is yet living.

JOSEPH GOUPY

was another fine painter in water-colours, but in a different style from Lens. The latter stippled the faces, and finished highly; Goupy imitated the boldness of strokes in oil. The latter too copied many pictures of Italian masters, and excelled in imitating Salvator Rosa, from whose works he engraved some prints. He had the honour of teaching her Royal Highness the Princess of Wales; and was cabinet-painter to the prince. His copies of the cartoons were sold to the Duke of Chandos for 300*l.* but at the Duke's sale produced not 17 guineas.* If the painter had exacted, the public had still less justice. Joseph died the latter end of 1747. His collection was sold by auction in March 1765. There was a caricatura in crayons (from which there is a print) of Handel with a snout of a hog playing on an organ, and many symbols of gluttony round him :

* [He finished several sets of the Cartoons, with the outlines taken from Dorigny's prints, heightened with body-colours, and which produced an excellent and beautiful effect.]



PLATE 12

THE MUSEUM

MISS MARY WATSON

he and Goupy had quarrelled.—There was also a piece in oil by Hamilton with portraits of several artists. Joseph had an uncle, born in France from whence the family sprung, who came to England, and had already a brother here a fan-painter. Louis, of whom I speak, painted portraits in oil, and afterwards worked in fresco and crayons, and taught miniature. He had attended Lord Burlington into Italy. There is a print of him by George White. His nephew Joseph, and Bernard Lens, were two of our best miniature-painters, and their works worthy of any cabinet.

JAMES DEACON,

a gentleman of great talents for music and drawing, towards the end of his life engaged professedly in the business, took Mr. Zincke's house in Covent-garden, and painted portraits in miniature in a very masterly manner; but had scarce embarked in the profession, when he lost his life attending a cause at the Old Bailey, the day that the goal-distemper destroyed the Judge, the Lord-Mayor, and so many of the audience, in May 1750.

[JARVIS] SPENCER

painted portraits in miniature, and lastly, in enamel, with some merit.* He died October 30, 1763.

* [He was originally a gentleman's servant, who on being shewn a miniature picture, requested of his master permission

STATUARIES.

[“ Then marble softened into life, grew warm,
And yielding metal flowed to human form.”—*Pope*.]

JOHN MICHAEL RYSBRACH,

Born 1693, Died 1770,

the best sculptor that has appeared in these islands since Le Sœur, was born at Antwerp.* His father was a landscape painter, and had been in England, but quitted it with Largilliere and went to Paris, where he married, and returning to Brussels and Antwerp, died at the latter in 1726, at the age of fourscore Michael his son arrived here in 1720, then about the age of twenty-six, and began by modelling small figures in clay, to show his skill. The Earl of Nottingham sat to him for his bust, in which the artist succeeded so well, that he began to be employed on large works, particularly monuments. For some time he was engaged by Gibbs, who was sensible of the young man's merit, but turned it to his own account, contracting for the figures with the persons who bespoke the tombs, and gaining the chief benefit from the execution. Thus Gibbs received 100*l.* apiece from Lord Oxford for the statues on Prior's monument, yet paid Rysbrach but 35*l.* each. The

to copy it; which he did to the surprise and satisfaction of those who saw it. He was then sent to learn his art practically, and became greatly patronised, as a fashionable artist. *Edwards*, p. 18.]

* Peter Rysbrach.



J. Vanderbank pinx.

W. Pinden sculp.

R. Y. F. R. A. C. H.

LONDON,
Published by John Major, 50 Fleet Street
Oct 15th 1827.

statuary, though no vain man, felt his own merit, and shook off his dependence on the architect, as he became more known and more admired. Business crowded upon him, and for many years all great works were committed to him; and his deep knowledge of his art and singular industry gave general satisfaction. His models were thoroughly studied, and ably executed; and as a sculptor capable of furnishing statues was now found, our taste in monuments improved, which till Rysbrach's time had depended more on masonry and marbles than statuary. Gothic tombs owed their chief grandeur to rich canopies, fretwork, and abundance of small niches and trifling figures. Bishops in cumbent attitudes and cross-legged templars admitted no grace nor required any. In the reigns of Queen Elizabeth and King James I. a single figure reclining at length on the elbow in robes or serjeant's gown, was commonly overwhelmed and surrounded by diminutive pillars and obelisks of various marbles; and if particularly sumptuous, of alabaster gilt. Gibbs, in the Duke of Newcastle's monument in the abbey, seems to have had an eye to that kind of tasteless expence. From the reign of Charles I. altar-tombs or mural tablets with cherubims and flaming urns, generally satisfied the piety of families. Bird indeed bestowed busts and basreliefs on those he decorated, but Sir Cloudesly Shovel's, and other monuments by him, made men of taste

dread such honours. Now and then had appeared a ray of simplicity, as in Sir Francis Vere's and Captain Hollis's tombs. The abilities of Rysbrach taught the age to depend on statuary for its best ornaments, and though he was too fond of pyramids for back-grounds, his figures are well disposed, simple and great.* We seem since to have advanced into scenery. Mr. Nightingale's tomb, though finely thought and well executed, is more theatric than sepulchral.† The crouds and clus-

* [Mr. Rogers, in his notes affixed to his *Collection of Prints, in imitation of drawings*, (v. ii. p. 227,) informs us, from personal knowledge of this sculptor, that "he was born at Antwerp, June 24, 1693, and that he there learned not only the rudiments but the perfection of his art, by studying under Michael Vander Vorst, a famous sculptor, from 1706 to 1712; and afterwards by improving himself by his own observation and application, and by the advice of his father, he became one of the instances that studying in Rome or Italy, is not necessary for excelling in the polite arts." In this judgement however, few will acquiesce. He amused himself with making highly finished drawings in an admirable taste; and continued to do so 'till the last days of his life. His most frequent practice of his art was in forming bas-reliefs from classical stories, in *terra cotta*, some of which, still preserved, are decisive proofs of his skill, and acquaintance with the *Antique*. He was most assiduous, and was never deterred from labour, so that he personally worked more than many great sculptors upon the monuments, which bear his name.]

† [Erected by the will of Washington Gascoigne Nightingale, to the memory of Joseph Gascoigne Nightingale, Esq. of Mamhead, Devon, and Lady Elizabeth his wife, daughter and coheir of Washington Shirley, Earl Ferrers, who died in 1734, aged 27. *Neale's Hist. of Westminster Abbey.*]

ters of tombs in the abbey has imposed hard conditions on our sculptors, who have been reduced to couch obelisks in slanting windows, and rear masses into the air, while St. Paul's remains naked of ornaments ; though it had better remain so, than be subjected to the indiscriminate expence of all who are willing to indulge their vanity.

Besides numbers more, Rysbrach executed the monument of Sir Isaac Newton and of the Duke of Marlborough at Blenheim, and the equestrian statue in bronze of King William at Bristol in 1733, for which he received 1800*l*.* Scheemaker's model, which was rejected, was however so well designed, that the city of Bristol made him a present of 50*l*. for his trouble. Rysbrach made also a great many busts, and most of them very like, as of Mr. Pope, † Gibbs, Sir Robert Walpole, the Duke and Duchess of Argyle, the Duchess of Marlborough, Lord Bolingbroke, ‡ Wootton, Ben

* [This statue was erected in the centre of Queen's Square, Bristol, at the expence of the Corporation, in 1736. It is the best equestrian statue finished in England since *Le Sœur*. Rysbrach was assisted in the repetition of it, at Dublin, by Van Ost, which has some variation. The several equestrian statues in London cast since his death, only tend to prove his superiority.]

† [Sold at Mrs. Garrick's sale for 58*l*. 10*s*.]

‡ [This bust was taken to Lydiard Tregoze, Wilts. When the furniture of that mansion was disposed of by auction, an old servant of the family, during the night, hid this bust in the vault in the church—from whence it was restored to light in due season. A repetition is at Petworth.]

Johnson, Butler, Milton, Cromwell, and himself; the statues of King George I. and of King George II. at the Royal-Exchange; the heads in the hermitage at Richmond, and those of the English worthies in the Elysian-fields at Stowe.

This enjoyment of deserved fame was at length interrupted by the appearance of Mr. Scheemaker's Shakespeare in Westminster-abbey, which besides its merit, had the additional recommendation of Mr. Kent's fashionable name. I shall say something hereafter on the defects of that design. It however hurt the vogue of Mr. Rysbrach, who though certainly not obscured, found his business decline, as it was affected considerably afterwards by the competition of Mr. Roubiliac; and no merit can chain the fickleness of fashion. Piqued at Mr. Scheemaker's success, Rysbrach produced his three statues of Palladio, Inigo Jones, and Fiamingo, and at last his chef d'œuvre, his Hercules; an exquisite summary of his skill, knowledge, and judgment.* This athletic statue, for which he borrowed the head of the Farnesian god, was compiled from various parts and limbs of seven or eight of the strongest and best made men in London, chiefly the bruisers and boxers of

* [“ It was the work of emulation. Rysbrach had long enjoyed the public favour without a rival. Scheemakers first arose as a competitor, and afterwards Roubiliac, both artists of great merit; the latter of uncommon abilities.” *Gilpin, N. T.* 117.]

the then flourishing amphitheatre for boxing, the sculptor selecting the parts which were the most truly formed in each. The arms were Broughton's, the breast a celebrated coachman's, a bruiser, and the legs were those of Ellis the painter, a great frequenter of that gymnasium. As the games of that Olympic academy frequently terminated to its heroes at the gallows, it was soon after suppressed by Act of Parliament, so that in reality Rysbrach's Hercules is the monument of those gladiators. It was purchased by Mr. Hoare, and is the principal ornament of the noble temple at Stourhead, that beautiful assemblage of art, taste, and landscapes.

Mr. Rysbrach, who had by no means* raised a fortune equal to his deserts, before his death made a public sale† of his remaining works and models, to which he added a large collection of his own historic drawings, conceived and executed in the true taste of the great Italian masters. Another

* ["He was religiously inclined, and assisted his relatives with his fortune, as he acquired it: this good disposition, and the great zeal with which he made his collections, would not permit him to accumulate a large estate. When he arrived at seventy (1763) he thought it a proper age to retire from business; and he sold his valuable collections of pictures, drawings, prints, marbles, models, casts and tools: and not long before his death was his last auction." *Rogers ut sup.*]

† [One of these sales, in 1765, consisting of 77 articles; statuary vases, medallions in marble, busts, models in terracotta, busts and small figures in marble, and bronzes, produced 991*l.* 10*s.* The largest price given was 191*l.* 2*s.*]

sale followed his death, which happened January 8, 1770.

He had two brothers, Peter Andreas and G. Rysbrachs, who painted fish, dead fowls and landscape, with considerable merit; particularly the elder, who was born at Paris in 1690, and died here of a consumption in 1748. In one of Michael's sales were some pieces of history by a Louis Rysbrach; I do not know whether brother or nephew of the statuary, probably the latter; Peter, the eldest of all the brothers, had several children.

He had a scholar too, named Vander Hagen, who carved heads in ivory.*

* [THE BEST WORKS OF RYSBRACH,

Monuments, Statues, and Busts.

1. John Holles, Duke of Newcastle, (Gibbs, inv.) Westminster-Abbey. This was the first great work of Rysbrach, in 1723.
2. Figures in the Monument of M. Prior, (Gibbs, inv.) For this monument, the Poet bequeathed 500*l.*, as he expresses himself in his Will, for "this last piece of human vanity." The bust by A. Coysevox was presented to him in 1714, by Louis XIV. Westminster Abbey.
3. Earl Stanhope, (Kent, inv.) Sitting figure of Minerva, and basreliefs. Ditto.
4. Sir Isaac Newton, (Kent, inv.) His statue and basreliefs. Ditto.
5. Sir Godfrey Kneller. (Seipse inv.) Ditto.
6. Henry, Second Duke of Beaufort. Badminton, Gloucestershire.
7. Henry third Duke, and Charles the fourth Duke. Ditto.



UBI

Printed and Sold by J. B. G. Street

L. F. ROUBILIAC,

born at Lyons in France, became a formidable rival to Rysbrach, and latterly was more em-

8. Dr. Radcliffe. Library, Oxford.
9. Admiral Vernon, Figure of Britannia and Victory. Westminster Abbey.
10. John, Duke of Marlborough. Blenheim.
11. George II. Court of Greenwich Hospital.
12. Charles Duke of Somerset, and his Duchess. Salisbury Cathedral.
13. Lady Besborough. Derby.
14. Lady Folkstone. Coleshill, Berks.
15. Sir Hans Sloane. For his garden at Chelsea.
16. Hercules. At Stourhead.
17. Flora. At Ditto.
18. William III. Equestrian. Bristol.
19. Charles I. Bust from Vandyck's portraits, and a cast from that by Bernini. For the late G. A. Selwyn.
20. John, Duke of Marlborough and his Duchess. Blenheim.
21. Palladio, Inigo Jones, and Fiamingo. Chiswick.
22. Queen Anne, as a portrait. Blenheim.

Numerous busts.—Some of them of great truth of character, and others of secondary merit, but all upon the French model of sculpture.

No better reason can probably be given for the omission, excepting incidentally, of the name of PETER SCHEEMAKERS, a sculptor of considerable merit in his day, than a deficiency of any information, concerning his personal history. The Editor's inquiries have not met with greater success. Certain it is, that at whatever period of his life he arrived, before 1740, he remained long, and found very considerable employment, in this country. A list therefore of his best known works, may not be unacceptable. He cannot be ranked, either with Rysbrach or Roubiliac, yet had interest enough in the *then* Anglo-German Court, to obtain at least equal encouragement. He

ployed. He had little business till Sir Edward Walpole* recommended him to execute half the

greatly promoted the fashion of busts, and chiefly excelled in them; both as applied to sepulchral monuments, or to ornament libraries. The preference which has been shewn to these, above historical composition, originated in the same individual feeling which delights in portrait.

Works by Scheemakers.

1. Monument of Shakespeare, (W. Kent, inv.) Westminster Abbey.
2. Sheffylde, Duke of Bucks, (Figure of Time) Ditto.
3. Sir Charles Watson, (J. Stuart, inv.) Ditto.
4. First and second Dukes of Ancaster, (Roman figures sitting) Edenham, Lincolnshire
5. Lord Chancellor Hardwicke. Wimpole, Cambridgeshire.
6. Duke of Kent, his wives and daughters, a group of figures in white marble, 1740. Fletton, Bedfordshire.
7. J. Knight, Esq. Gosfield, Essex.
8. Henry Petty, Earl of Shelburne. Wycomb, Bucks.
9. Sir Charles Wager. Figures. Westminster Abbey.
10. Duchess of Buckingham. Ditto.
11. Montague Gerrard Drake. Figure on a sarcophagus. Amersham, Bucks.

Busts.

1. Dr. Mead. Westminster Abbey.
2. Dryden. Ditto.
3. Dr. Friend. Ditto.

Among his very numerous performances of this kind, others may doubtless be found of equal merit, for likeness and workmanship. He was succeeded in his profession by his son, Thomas Scheemakers, who was buried at St. Pancras in 1808.]

* [Sir J. Reynolds related an anecdote of Roubiliac, whom he well knew, extremely honorable, as an instance of moral feeling. Very soon after he arrived in England, and was then working as journeyman to Carter, a maker of monuments;

busts at Trinity-college, Dublin; and by the same patron's interest he was employed on the monument of the general, John Duke of Argyle, in Westminster-Abbey, on which the statue of Eloquence is very masterly and graceful. His statue of Handel, in the garden at Vauxhall, fixed Roubiliac's fame.* Two of his principal works are the monuments of the late Duke and Duchess of Montagu in Northamptonshire, well performed

having spent an evening at Vauxhall, on his return he picked up a pocket book, which he found to inclose several Bank notes of value. He immediately advertised the circumstance; and a gentleman of fashion (*Sir Edward Walpole*,) claimed the pocket book. Justly appreciating and remunerating the integrity of the poor young man, and the specimens of his skill and talent which he exhibited, he promised to patronise him through life; and he faithfully performed that promise. *Northcote*, v. i. p. 49.]

* [To what circumstance shall we attribute the total omission of the names of Rysbrach and Roubiliac in *D'Argenville's Vies des fameux Sculpteurs*, (8vo. 1787, 2 tom.) and by their other biographers, of artists, excepting, that although not Englishmen, they were exclusively employed in England?—In fact, they performed nothing for the glory of France.

A comparison will afford sufficient evidence, that Rysbrach had the works of Le Moyne, constantly, as prototypes of his own compositions. His personifications of Religion and the Christian virtues, the pyramids and bas-reliefs are of the French school. But Roubiliac imitated these theatric allegories still more closely; and with respect to the skeleton figure of Death, partly enveloped in drapery, and in action, was indebted to René-Michel Slodtz, who introduced such a one (probably an innovation) in a large group, in the church of St. Sulpice, at Paris, in 1750.]

and magnificent, but wanting simplicity. His statue of George I. in the senate house at Cambridge is well executed, and so is that of their Chancellor Charles Duke of Somerset, except that it is in a Vandyck dress—which might not be the fault of the sculptor. His statue of Sir Isaac Newton in the chapel of Trinity-College is the best of the three, except that the air is a little too pert for so grave a man. This able artist had a turn to poetry, and wrote satires in French verse.* He died January 11, 1762, and was buried in the parish of St. Martin's, where he lived. Mr. Scott of Crown-court, Westminster, had a sketch of Roubiliac's head in oil by himself, which he painted a little before his death.†

* [In 1761, the year only previous to his death, Roubiliac wrote some lines in favour of English artists, which were placed in the Exhibition Room, in Spring Gardens; and afterwards published in the St. James's Chronicle.

“ Pretendu Connoisseur qui sur l'Antique glose, &c.
 Quittez ce ton pedant, ce mepris affecté,
 Pour tout ce que le temps n'a pas encore gaté—
 Vois ce Salon, et tu perdras,
 Cette prevention injuste.
 Et bien etonné conviendras,
 Qu'il ne faut pas qu'un Mecenas,
 Pour revoir Le Siecle d'Auguste.”]

† [*The best Works of Roubiliac.*

1. Statue of Handel for Vauxhall Gardens.
2. George I. Senate House, Cambridge.
3. Charles Duke of Somerset in a Vandyck habit. Ditto.

SIGNOR GUELFİ,

a scholar of Camillo Rusconi, was invited to England by Lord Burlington, for whom he did many works in London and at Chiswick. He was some time employed in repairing the antiques at Lord Pomfret's at Easton Neston, now at Oxford.*

4. Sir Isaac Newton. Trinity College Chapel. Cambridge.
5. Sir P. Warren. (Monument 1758.) Figure of Hercules. Westminster Abbey.
6. Duke and Duchess of Montagu. Warkton, Northamptonshire.
7. Lord and Lady Bolingbroke. Battersea.
8. Statue of Shakespeare, (for Garrick) British Museum.
9. Bishop Hough. Worcester Cathedral.
10. General Wade. Westminster Abbey.
11. Lady Middleton.
12. G. F. Handel. Westminster Abbey.
13. Lady Elizabeth Nightingale, (1761) Westminster Abbey.
14. John Duke of Argyll. (Statue of Eloquence.) Ditto.

Busts.

1. Dr. Frewen. Library, Christ Church, Oxford.
2. Handel.
3. Sir Robert Walpole. Houghton.
4. Pope. Mr. Watson Taylor.
5. Six Busts. Library of Trinity College, Cambridge.
6. Four, presented to Pope, by Frederic Prince of Wales. Spencer, Shakespeare, Milton and Dryden. Bequeathed to G. Lord Lyttelton. Hagley, Worcestershire.

* [The collection of marbles originally made by Thomas Earl of Arundel were purchased by Lord Pomfret, and presented to the University of Oxford by Henrietta, his Countess, in 1753. They have since been called the "Pomfret Statues." Guelfi was recommended by Lord Burlington to restore them, but the best of the collection are those, which he *restored* the

His tomb of Mr. Craggs in Westminster* is graceful and simple, but shows that he was a very indifferent sculptor. After a residence here of near twenty years he returned to his native Bologna in 1734.

least. He misconceived the original character of almost every statue, which he attempted to make perfect, and ruined the greater number of those he was permitted to touch: mere workmanship is a very insufficient qualification in him who would regain the perfection of any antique fragment. Yet even this, Guelfi did not possess.

* [Among *Pope's Letters*, (v. 10, p. 433, and 439, *Edit. Bowles*) to Mrs. Newsham, the sister of Craggs, are two, respecting the great care he took in superintending the design and execution of this monument. He says, "I have made the Latin inscription as full, and yet as short, as I possibly could." "The Italian sculptor has not yet finished the clay model. Indeed it is a vast disadvantage to the likeness not to be able to see the life." "I wish to God the statue were once well set up: it will make the finest figure, *I think*, in the place; and it is the least part of honour due to the memory of a man, who made the best, in his station." The design of this monument may have the praise of simplicity, but certainly not of grace.]

[LAURENT] DELVAUX



worked with Plumiere, and then with Bird. He went to Italy with Scheemaker in August 1728, staid four or five years, and then returned to England; but settled at last at Brussels.* There is

* [Delvaux and Scheemakers worked much conjointly; but Delvaux was the better artist. His bronze Lion, now placed upon the pediment of Northumberland House, is a creditable specimen of his skill in an art, which his fellow sculptor did not possess. He copied, likewise, the *antique*, in bronze—A sleeping Venus at Holkam, and a Hercules (formerly) at Wanstead.

In Westminster Abbey, a joint work is the monument of Dr. Chamberlain, who is represented in an academic dress, as sitting on the corner of the sarcophagus—a conceit, emulative of the then fashionable French artists, M. A. Slotz and Marsy.

a good groupe by him at Stowe. For the late Earl of Tilney he made a statue of Hercules ; and the figure of Time for the Duke of Buckingham's monument in Westminster-abbey. The Duchess's figure was executed by Scheemaker.

A retainer of the art on a smaller scale was

JAMES FRANCIS VERSKOVIS,

an excellent carver in ivory, born in Flanders but settled at Rome, where he was so much employed by English travellers, that he concluded he should make a fortune in England: he came over—and starved. He executed whole figures in small and vases, with perfect taste and judgment, and carved also in wood. He had a son, who to the same arts added painting, but died young in 1749, before his father. The latter did not survive above a year.

It would be injustice to omit the late Mr. Gosset, and his nephew who has excelled his uncle, and carried the art of taking likenesses in wax to surprizing perfection.

MEDALLISTS.

JOHN DASSIER,

though never in England, is certainly entitled to a place in this catalogue. He was medallist to the republic of Geneva,* and aspiring to be employed in the mint here, struck a series of the Kings of England, in a better style than our medals had been of late years. Some of the heads indeed were not taken from true originals, but the temples and monuments on the reverses were well designed and executed. He published them by subscription in 1731, at six guineas for 33 medals in copper, and fifteen in silver. His brother James had been here three or four years before to endeavour to procure a place in our mint for John, but none being vacant, Sir Andrew Fountaine, the celebrated virtuoso and patron of artists, and Mr. Conduit, who had married Sir Isaac Newton's niece, and who were the persons then directing the mint, offered a pension of 50*l.* a year to Dassier till Mr. Croker should die; but he was not content with the offer. James Antony

* [“ About 1740, and for some years, before and after, Dassier, a native of Geneva, settling in London, engraved a series of medals of all the English kings, with great taste and spirit. They are struck upon fine copper, and amount to thirty-six in number. He likewise gave medals of many illustrious men of this and other nations; all of which deserve considerable praise.” *Pinkerton on Coins*, v. ii. p. 115.]

Dassier, nephew of John, came over, and on Croker's death in 1740, was next year appointed second engraver to the mint, and returned to Geneva in 1745. The uncle had executed a set of the reformers in smaller brass, and begun large medals of some of our great men then living; the nephew did several more, which were sold in copper at seven shillings and sixpence* each, and are very good performances, though inferior to the medals of the popes by Hamerani,† and more inferior to those of St. Urbain, medallist to the last Dukes of Lorraine. There is a beautiful and numerous suite of Roman history in small medals of bronze by the younger Dassier.

J. CHRISTOPHER TANNER,

of Saxe Gotha, came to England about 1733, and had practiced carving and graving for snuff-boxes, gun-locks, and in mother-of-pearl. He was retained as a domestic in the family of the Prince of Wales, and by Mr. Conduit employed in the mint, where he rose to be principal engraver on the death of Mr. Croker. He did medals of the Prince and Princess of Orange and Sir Isaac Newton, and the large family medal of the late King and Queen and all their children.

* [At Dr. Mead's sale in 1755, ten medals in copper of eminent persons were sold for two guineas, and the set of kings, 36 in number, produced only 4*l.* 4*s.* The resemblance was imaginary.]

† [Otterami.]

LAURENCE NATTER,

of Biberach in Suabia, was a good engraver of intaglias and medallist. He struck a fine medal of Sir Robert Walpole, the reverse of which was copied from Lord Leicester's statue of Cicero. He had studied in Italy, and afterwards resided several years in England. In 1746 he went to Holland to make a medal of the Prince of Orange, as in 1743 he had been in Denmark with Marcus Touscher, painter, architect and engraver, of Nuremberg, who arrived here from Italy in 1741, and brought a high-finished drawing of the great Duke's entrance into Florence, which he also executed with great labour for the Empress-queen, who however did not purchase it. The King of Denmark bought the plate of the entry, and retained Touscher in his service. Mr. Natter published a well-known book on ancient gems,* was Fellow of the Royal and Antiquarian Societies, and died of an asthma December 27, 1763, at St. Petersburg, whither he had been invited as principal engraver to the Empress. There is a small head of him from a medal executed by himself, in the 2d volume of the Memoirs of Thomas Hollis, 4to. 1780, where also is some account of him.

* [*Traité de la Methode antique de graver en pierres fines, comparée avec la methode moderne ; et expliquée en diverses planches, par Laurent Natter, graveur en pierres fines à Londres, 1755, folio, avec 37 planches.*]

REMARKS.

To resume a sketch of the History of Dress, from the commencement of the last century. In the reign of William and Mary, the wigs and personal clothing of men, were but slightly altered from what has been already described ; while the head attire of the ladies exhibited a considerable variation. Their hair was strained over a toupée, made of silk and cotton wool, which was concealed by it, carried up to much more than the length of the face, with a profusion of furbelows, and long lappets of Brussels or point lace, depending from it. Two large locks played on the bosom. The waists were worn very long, and the stomachers were covered with jewels, upon velvet.

The peruke was still the pride of the men. They were worn very long before ; that on the right side over the coat in front, and the other resting on the shoulder. *Beaux* carried their tortoise-shell comb and case, which they drew from their pockets, and formed the curls over their fingers during conversation, or when walking in the Mall. Coats were of velvet, without collars, and with preposterously large sleeves, and button holes of broad gold embroidery. The cravats were of the richest lace, loosely tyed, and hanging low on the waistcoat.

This description may suffice, as far as appropriating portraits to their own æra, which is the present object.

Kneller, however, and the other portrait painters found, that exact representation of the reigning mode was unpicturesque and unmanageable ; and, therefore, introduced a fashion of velvet caps and *robes de chambre* for the men ; and loosely curled locks and sattin vests, fastened by a single jewel, for the ladies of quality ; sitting, in order to favour the romantic idea, in gardens and near fountains—not parading in the Drawing-room at Court, in enormous hoop-petticoats and streaming lappets, and creating an atmosphere with their fans. The *real* dress then fashionable, excited the reprehension of the

Guardian, for the absence of tuckers ; and recommended the ladies “ not to imitate the nakedness, but the innocence, of their mother Eve,” (No. 100, 1713).

But the greatest of all anomalies were the portraits of military men, in close steel armour and voluminous wigs, as borrowed from the French. Such are the pictures of the Duke of Marlborough and Prince Eugene.

Sculpture may be said to have owed its improvement, or at least its more general adoption, to two foreigners, Rysbrach and Roubiliac ; who, though we have no proof of the particular master under whom the latter acquired his art, evidently formed their style upon the model of the French school—of Bouchardon, Coysevox, Adams, and Le Moyne. Of the former, this may be more accurately observed, after he had freed himself from the trammels of Gibbs and Kent. He was a most correct workman, but wanted in his own performance variety and taste. In all his military characters he adopted a costume, which he intended to be like that of a Roman General. Noblemen were likewise so represented by him. His female figures are generally spiritless and without grace. His busts are indeed more estimable than his whole figures, as the portraiture was most accurate.

Between Rysbrach and Roubiliac, a comparison can scarcely be drawn. The first was a cold but correct imitator—the other, a man endued with an ardent mind, entirely occupied in his art. When it was the fashion of the age, for one man to think or design, and for another to execute, tameness was the necessary result. This opinion is confirmed by that of the late Mr. Flaxman, who accurately understood the history of his art. “ Rysbrach and Roubiliac spread the popularity of this taste (*Bernini's*) in England ; but as the first of these sculptors was a mere workman, too insipid to give pleasure, and too dull to offend greatly, we shall dismiss him without farther notice. The other deserves more attention. Roubiliac was an enthusiast in his art ; possessed of considerable talents : he copied vulgar nature with zeal, and some of his figures seem alive ; but their characters are mean, their expressions gri-

mace, and their forms frequently bad : his draperies are worked with great diligence and labour from the most disagreeable examples in nature, the folds being either heavy or meagre, frequently without a determined general form, and hung on his figures with little meaning. He grouped two figures together (for he never attempted more) better than most of his contemporaries : but his thoughts are conceits, and his compositions epigrams." Mr. Flaxman likewise adds of Roubiliac, what must have been a "péche mortel," in his eyes : " This artist went to Italy in company with Mr. Pond the English painter : he was absent from home three months, going and returning, stayed three days in Rome, and laughed at the sublime remains of ancient sculpture !" *Artist, No. 12.* In fact, the works of Bernini were his sole attraction.

The Editor has pursued his original plan of having preferred the judgement of artists to that of critical amateurs, with a due diffidence respecting his own ; and because the object of this edition has been to offer substantial information. He is therefore induced to extract another very sensible and scientific criticism, which has appeared anonymously. Of Rysbrach and Scheemakers,—the critic observes.—" Heavy and ungraceful, they had not skill to use allegory so as to make it understood ; or nature so as to render it attractive. Roubiliac stands deservedly high ; though eclipsed by the sculptors of the succeeding age ; with whom however he had very little, in common. His draperies were astonishing instances of execution ; but which genius, well directed, might have produced with half the labour, in a better taste.

" But his execution is always careful and delicate. He spared no labour—he was not afraid of strong relief, of deep and difficult folds, and sinkings—and of attitudes which ate up marble, and consumed time. In most of his works, conceit and allegory shared his affections between them. In Lady Elizabeth Nightingale's monument, in Westminster Abbey, Death, personified by a skeleton, is represented as striking an allegorical dart against a woman ; whilst the man strives to stay it with an arm of flesh and blood. He loved Roman togas, antique

breastplates, trophies, symbols and winged boys. His favorite notion was to express lofty thoughts by figures in intense action : Newton's statue is an exception. Serene thought inspires the whole figure." *Quarterly Review*, 1826.

The monuments which are of this æra have all the peculiarity of a base and pyramid ; and all of them are mural. Bernini introduced pyramids upon a shelf—a solid base diminishing upwards, as if intended to last a thousand years, represented by a slab of marble, of one inch in thickness. The first of this kind was introduced into the Chigi chapel, at Rome ; but the happy idea soon took flight to Paris ; and, as if a matter of course, found its repose in Westminster Abbey. Bernini represented architecture and trees in perspective, and flying draperies as if upheld in the air—foreign as these things are, to the genius or powers of sculpture. The chief models of perfection which were followed in England, although never exactly imitated, were the monuments of the Cardinals Mazarine and Richelieu. The allegorical figures of the size of life, were adopted upon monuments of the largest scale and expense. Rysbrach gives us single figures, such as Britannia and Victory, placed indeed upon the same plinth, but not grouped. Roubiliac, on the contrary, is always theatrical ; and his figures combine in one scenic effect. Eloquence, upon the monument of John Duke of Argyll, is in the act of making a public speech : upon that of Lady E. Nightingale, herself and her husband are in a tame domestic character ; but the skeleton of Death surveying him from his cave, and marking them as his prey, is animated malignity itself, expressed without the aid of features.

Groups were sometimes made by statues and medallions, on which profiles of certain of the relatives were raised in bas-relief. We have likewise a nauseous repetition of weeping cherubs, which support them. This was but a poor expedient to include a whole family. About this time we may observe the names of Gibbs and Kent inscribed on the plinth, and usurping the whole merit of the design, if any there were. Of

this school of Sculpture in particular, it will be candidly allowed, that the exquisite and laboured finishing will always claim its share of deserved praise. While the lovers of the true antique cannot always suppress a smile at so gross a deviation from the canons of Grecian art ; yet will be content to allow to this school, an adequate merit, excepting where the works of its professors are rashly compared with the remains, still to be inspected, of the artists of classic antiquity.

CHAPTER VI.

Architects in the Reign of George II.

IT was in this reign that Architecture resumed all her rights. Noble publications of Palladio, Jones, and the antique, recalled her to true principles and correct taste ; she found men of genius to execute her rules, and patrons to countenance their labours. She found more, and what Rome could not boast, men of the first rank who contributed to embellish their country by buildings of their own design in the purest style of antique composition. Before the glorious close of a reign that carried our arms and victories beyond where Roman eagles ever flew, ardour for the arts had led our travellers to explore whatever beauties of Grecian or Latin taste still subsisted in provinces once subjected to Rome ; and the fine editions in consequence of those researches have established the throne of architecture in Britain, while itself languishes at Rome, wantons in tawdry imitations of the French in other parts of Europe, and struggles in vain at Paris to surmount their prepossession in favour of their own errors—for fickle as we call that nation, their music and architecture

prove how long their ears and eyes can be constant to discord and disproportion.*

GIACOMO LEONI,

a Venetian, who had been architect to the Elector Palatine, settled in England,† and published a fine edition of Palladio in 1742. He was employed in building several houses, and died in 1746.

* [With whatever degree of just criticism this remark is made upon the style of architecture *then* prevalent in Paris, candour will attribute their due meed of praise to St. Genevieve, St. M. Magdalene, and the Bourse, upon which France may indeed pride herself; and all of which have been erected, since the compilation of this volume.]

† [Leoni was patronised by Lord Burlington, who probably brought him to England for the purpose of superintending the edition of the works of Palladio, (2 vol. fol. 1725). He afterwards published *Alberti's Architecture*, to which he added many of his own designs. The principal of these, dated 1726, was one for a mansion, never executed, at Carshalton, Surrey, for T. Scawen, Esq. of which eight plates are given. His largest undertaking was of a house at Moor Park, Herts, built for Mr. Styles (an enormously fortunate adventurer in the South Sea year) who is said to have expended more than 100,000*l.* upon that structure. The southern portico has just pretensions to magnificence. Of the houses he designed in different counties, which were principally additions to ancient residences, are Clandon, Surrey (1731); Lyme Hall, Cheshire; and Bodecton Park, Sussex. The last mentioned was destroyed by fire, in 1826. He was buried at St. Pancras, Middlesex, 1746, æt. 60.]

JOHN NICHOLAS SERVANDONI,

Born 1695, Died 1766,

a celebrated architect, resided here some years, though having various talents, he was best known in his own country as a painter. He executed many scenes for the opera, and painted a staircase (in conjunction with one Andréa) at Mr. Arundel's, the corner of Burlington-street, now Mr. Townshend's. He also gave the design of the theatre of fireworks for the peace in 1749, soon after which he returned to Paris. He was born at Florence May 2, 1695, studied under Paolo Panini and Rossi, and was created a knight of the order of Christ. His genius was particularly turned to theatric machinery, of which he gave proofs at Dresden and Lisbon, and especially at Paris, where he was received into the Academy of Painting and Sculpture, and where he contrived magnificent serious pantomimes in the *grande sale des machines*, besides fine decorations in several operas. An account of those shows may be seen in the fifth volume of the *Dictionnaire des Theatres*.* His capital work was the

* [Servandoni first distinguished himself as a machinist and scene painter, and was the most celebrated artist in Europe for pyrotechnic construction. He had much employment in different courts, upon occasions of triumph; but being entirely given up to his pleasures he dissipated all that he gained—fell gradually into neglect, and ended a long life, in poverty. We

façade of St. Sulpice, but the enormous masses of stone which he has heaped on the tops of the towers, and which are considerable enough to disfigure the view of the city itself, destroy the result of so superb a frontispiece.

THOMAS RIPLEY*

was born in Yorkshire, and executed such considerable works that he must not be omitted, though he wanted taste and fell under the lash of lasting

have no specimen of his architectural abilities, which certainly were of the first order, of which the façade of St. Sulpice, at Paris, bears ample testimony.

This building is characterised by that which the French critics call "la grande maniere." French architecture had been exceedingly deteriorated by the false taste of Oppendard and Gabriel, who were patronised by Louis XV; and who introduced the frittered style which Mr. W. so justly satirises. More classical designs have since prevailed, as introduced by Servandoni, Sufflot and Le Roy, the well known precursor of our Athenian Stuart. This grand front of St. Sulpice was begun in 1733, finished in 1745. Its dimensions are upon an enlarged scale, consisting of a Doric and an Ionic order, and extending 384 French feet, and each of the galleries having a height of at least 40 feet. The portico or colonnade is one of the most striking in modern Paris, which may now be said to emulate Rome, in the size and number of its columns, certainly very far exceeding any, in London. The architects have, it must be allowed, a great advantage over ours, in consequence of the larger blocks of stone, and the greater facility by which, from their soft nature, they can be worked into any form.]

* [Thomas Ripley, Comptroller of the Board of Works, buried at Hampton, Middlesex, 1758. *Par. Regist.*]

satire. Pope* has twice mentioned him,

Who builds a bridge, that never drove a pile?
Should Ripley venture, all the world would smile.

Imit. Horace, Ep. 2, v. 186.

And again,

And needs no rod but Ripley with a rule.

Essay on Taste, p. 18.

The truth is, politics and partiality concurred to help on these censures. Ripley was employed by the minister, and had not the countenance of Lord Burlington, the patron of Pope. It is no less true, that the Admiralty is a most ugly edifice, and deservedly veiled by Mr. Adam's handsome screen. Yet Ripley, in the mechanic part, and in the disposition of apartments and conveniences, was unluckily superior to the Earl himself. Lord Orford's at Houghton, of which Campbell gave the original design, but which was much improved by Ripley,† and Lord Walpole's

* [Ripley was elevated from a house carpenter into an architect, by the patronage of Sir Robert Walpole. Pope's ridicule of him was agreeable to Lord Burlington, who reserved all his favour for Kent; and who treated Ripley as an unworthy rival.

† [*Ripley's Plans and Elevations of Houghton*, fol. 2 vols. 1755-1760.

“Houghton is a stately heavy building, joined by colonnades to large wings—the whole extending 250 feet.” *Gilpin*. It offers an example of a front lengthened by two wings connected with the main building by porticos or corridors. Several of these wings standing before the line of the main building formed a kind of crescent. Kent borrowed this plan,

at Woolterton, one of the best houses of the size in England, will, as long as they remain, acquit this artist of the charge of ignorance. I must mention a more barbarous architect before I come to the luminaries of the science. This was

BATTY LANGLEY,

who endeavoured to adapt Gothic architecture to Roman measures; as Sir Philip Sidney attempted to regulate English verse by Roman feet. Langley went farther, and [for he never copied Gothic] *invented* five orders for that style.* All that his books atchieved, has been to teach carpenters to massacre that venerable species, and to give occasion to those who know nothing of the matter,

and Thorndon in Essex by Payne is a late instance. The original idea occurs in Palladio's works.

Mr. W. complimented his father, and published an account of his palace and his collection of pictures. *Ædes Walpoleanæ*, 4to. 1752. In the dedication, he observes, "Your power and your wealth speak themselves in the grandeur of the whole building; and give me leave to say, Sir, your enjoying the latter, after losing the former, is the brightest proof how honest were the foundations of both." What consolation to thrifty, though fallen, ministers of State!

* [Batty Langley was a popular architect in his day, and his new orders of Gothic architecture, were very generally applied to minor purposes. This work has been the oracle and text-book of carpenters and bricklayers, when employed by churchwardens and country-gentlemen. The best edition of this precious book (for alas! there have been several) is that in 4to. 1747. But the age has reformed itself to a certain extent; and there are now numerous artificers who, under sound direction, are competent to accurate Gothic restorations.]

and who mistake his clumsy efforts for real imitations, to censure the productions of our ancestors, whose bold and beautiful fabrics Sir Christopher Wren viewed and reviewed with astonishment, and never mentioned without esteem. Batty Langley published some other works, particularly, *An accurate Description of Newgate, &c. 1724.** *A Design for a new Bridge at Westminster, 1736;* *A Reply to Mr. James's Tract on the same subject,†* and an useful one on the prices of work and materials for building. He also invented an artificial stone, of which he made figures: an art lately brought to great perfection.‡

HENRY HERBERT EARL OF PEMBROKE.§



The soul of Inigo Jones, who had been patronized

* [With a view to be employed in rebuilding.]

† Vide *British Topog.* vol. i. p. 635, and 736.

‡ [By Coade of Lambeth.]

§ [Henry Earl of Pembroke was the son of Thomas Earl of

by his ancestors, seemed still to hover over its favourite Wilton, and to have assisted the muses of arts in the education of this noble person. The towers, the chambers, the scenes which Holbein, Jones and Vandyck had decorated, and which Earl Thomas had enriched with the spoils of the best ages, received the last touches of beauty from Earl Henry's hand. He removed all that obstructed the views to or from his palace, and threw Palladio's theatric bridge over his river : the pre-

Pembroke the virtuoso, of whom Pope says,

“ For Pembroke statues, dirty gods and coins.”

Epist. 4, v. 7.

He inherited his father's taste, but applied it chiefly to architectural pursuits. He died in 1751. It is very honourable to his memory, that he strenuously supported the pretensions of Charles Labeledge, against very powerful interest made for very inferior men (Hawksmoor and Batty Langley), as architect of Westminster Bridge, the first stone of which Lord Pembroke laid with great ceremony, in 1739, and the last in 1747, at the expence of 389,500*l.* by several parliamentary grants. The style unites grandeur with simplicity. It has been objected, that the balustrade is too high—Grosley, a French traveller asserts, that they are purposely made so, in order to prevent the English propensity to suicide. Our obligation to Lord Pembroke, as a nation, is great, for having encouraged a man of genius, to whom we owe a knowledge of the construction of bridges, which led to the building of three others over the Thames, at London, one of which is not equalled in any European nation. In those built, during the same period, over the Seine at Paris, utility has been consulted rather than architectural beauty.

Labeledge, in his Treatise on Westminster Bridge, asserts that it has three arches wider than Westminster Hall, and that it

sent Lord has crowned the summit of the hill with the equestrian statue of Marcus Aurelius, and a handsome arch designed by Sir William Chambers.

No man had a purer taste in building than contains twice the number of cubic feet of stone as St. Paul's Cathedral.

Comparative View of the Bridges over the Thames, London.

Bridges.	Date.	Architects.	Dimensions and number of Arches.	Expense.
Westminster.	1739 to 1747.	Charles Labelye.	1223 feet long, by 45 wide, 14 Arches, the centre 76 feet.	389,500 <i>l.</i>
Black-Friars.	1760 to 1768.	Robert Mylne.	1100 feet long, by 42 wide, 9 Arches, the centre 100 feet.	152,840 <i>l.</i>
Waterloo.	1811 to 1817.	John Rennie.	It has nine elliptical Arches of 120 feet span each.	450,000 <i>l.</i>
New London.	1825; in progress 1827.	John Rennie, Jun.	The old bridge 926 feet long, repaired in 1757, and then nearly rebuilt. 928 feet long by 56 wide, centre arch 150 feet, second and fourth 148, land arches 130 feet. Five in all.	506,000 <i>l.</i> The present contract.

The Iron bridge over the Thames, from the Three Cranes to Southwark, was completed in 1819. It has three arches only, formed with iron ribs upon piers, which were cast at Rotherham in Yorkshire. The centre spans 240 feet; and each side arch 200 feet. Weight of the iron employed in the whole structure 5700 tons.

This notice of our metropolitan bridges is incidentally given, in confirmation of our national obligation to the talents of Labelye, whose principles, so ably reduced to practice by himself, laid the foundation of later and important improvements in the architecture of bridges.]

Earl Henry, of which he gave a few specimens, besides his works at Wilton. The New Lodge in Richmond-Park, the Countess of Suffolk's house at Marble-hill Twickenham, the Water-house in Lord Orford's park, at Houghton, are incontestable proofs of Lord Pembroke's taste. It was more than taste; it was passion for the utility and honour of his country, that engaged his Lordship to promote and assiduously overlook the construction of Westminster-bridge by the ingenious Monsieur Labeleye,* a man that deserves more notice than this slight encomium can bestow.†

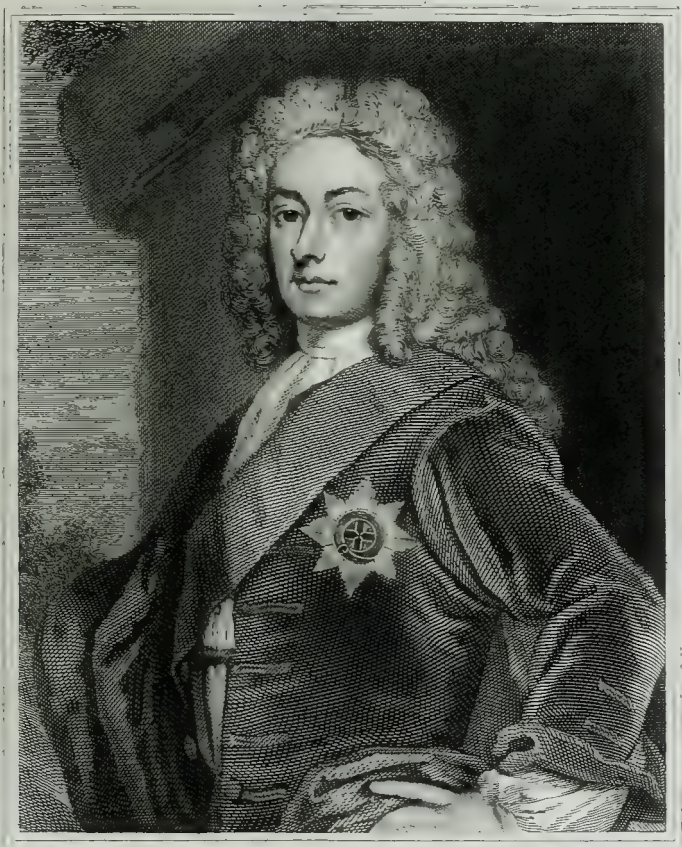
RICHARD BOYLE, EARL OF
BURLINGTON.‡

Never was protection and great wealth more generously and more judiciously diffused than by

* [In 1754 he offered plans for the restoration of London Bridge.]

† Charles Labeleye died at Paris in the beginning of 1762. I know no particulars of his life: a monument he cannot want while the bridge exists. In *Gough's Brit. Topog.* vol. i. p. 474, is mentioned a plan of the intended harbour between Sandwich town and Sandown castle, by Charles Labeleye, as is his description of Westminster Bridge, and his proposals for a fuller account, *ib.* 739. He was a native of Swisserland, was naturalized in England, but retired to France for his health. [He published, "*An Account of the method made use of in laying the foundations of Westminster Bridge;*" 8vo. 1739.]

‡ [This gifted nobleman was the third Earl of Burlington, and the fourth Earl of Cork and Orrery. He was born in



Sc. F. Kraus del.

W. H. Vestington sculp.

RICHARD BOYLE.

EARL OF BURLINGTON.

this great person, who had every quality of a genius and artist, except envy. Though his own designs were more chaste and classic than Kent's, he entertained him in his house till his death, and was more studious to extend his friend's fame than his own.* In these sheets I have mentioned many other instances of the painters and artists he encouraged and rewarded. Nor was his munificence confined to himself and his own houses and gardens. He spent great sums in contributing to public works, and was known to chuse that the expence should fall on himself,† rather than that his country should be deprived of some beautiful edifices. His enthusiasm for the works of Inigo Jones was so active, that he repaired the church of Covent-Garden because it was the production of that great master, and purchased a

1695, and died in 1753. His elegant mansions, Burlington House and Chiswick, devolved by heirship, to the Duke of Devonshire.

* [“ Jones and Palladio to themselves restore,
And be whate'er Vitruvius was before !”

Pope's Epist. to him.

† [In 1730, he printed “ *Fabrice Antiche diseguate da Andréa Palladio, e date in luce da R. Conte di Burlington*, folio ; a limited number only, for private distribution. His encouragement of Giacomo Leoni has been already mentioned : Inigo Jones's designs were collected by Lord Burlington and published at his expense, in Kent's name, (See v. i. p. 339). In 1728, *The Villas of the Ancients*, fol. by R. Castell, were offered to the public by his liberality, and the property conceded to the authors.

gateway at Beaufort-garden in Chelsea, and transported the identical stones to Chiswick with religious attachment. With the same zeal for pure architecture he assisted Kent in publishing the designs for Whitehall, and gave a beautiful edition of the antique baths from the drawings of Palladio, whose papers he procured with great cost. Besides his works on his own estate at Lonsborough in Yorkshire, he new fronted his house in Piccadilly, built by his father,* and added the grand colonade within the court.† As we have few samples of architecture more antique and imposing than that colonade, I cannot help mentioning the effect it had on myself. I had not only never seen it, but had never heard of it, at least with any attention, when soon after my return from Italy, I was invited to a ball at Burlington-house. As I passed under the gate by night, it could not strike me. At day-break looking out of the window to see the sun rise, I was surprised with the vision of the colonade‡ that

* That Lord Burlington being asked, why he built his house so far out of town? replied, because he was determined to have no building beyond him. Little more than half a century has so inclosed Burlington-house with new streets, that it is now in the heart of that part of London. [In 1827, the buildings had extended twice as far beyond Burlington House, towards the North, as it is distant from the river.]

† [The primary idea of this front appears to have been taken from the palace of Count Viericati, at Vicenza, by Palladio.]

‡ Campbell, in his *Vitruvius Britannicus*, assumes to him-

fronted me.* It seemed one of those edifices in fairy-tales that are raised by genii in a night's time.

His Lordship's house at Chiswick, the idea of which is borrowed from a well-known villa of Palladio, is a model of taste, though not without faults, some of which are occasioned by too strict adherence to rules and symmetry.† Such are

self the new front of Burlington-house and the gateway, but as he takes no credit for the colonade, which is in a style very superior to his designs, we may safely conclude it was the Earl's own.

* [The noble architect was content to allow the credit of the new front of Burlington House to Kent, who was certainly absent during its erection, for he did not return to England, from Italy, before 1729. But its chief excellence lies in the accompaniment, which he himself acknowledged as his own. A more airy and classical colonade will be rarely seen, even in Italy. This beautiful house had long been neglected, and an intention of taking it down was more than contemplated, as a sacrifice to the prevailing genius of street-building; when, to the satisfaction of all lovers of true architecture, it was purchased by Lord George Cavendish; and is now restored, or rather rebuilt, excepting the south front, with accuracy and taste. Gay says, in the *Trivia*,

Yet Burlington's fair palace still remains,
Beauty without—within Proportion reigns."]

† [Enthusiastic in his admiration of Palladio, Lord Burlington determined to exhibit to his countrymen, a specimen of one of that architect's most admired designs, in a copy, not entirely correct, of the Villa Capra, near Vicenza. This singularly elegant building has a great advantage over Chiswick, in its site, upon a small conical hill, or insulated acclivity, giving a clear elevation to each front. In 1796, when at Vicenza, the

too many correspondent doors in spaces so contracted; chimnies between windows, and which

Editor visited this villa by invitation from its *then* owner, the Marchese Capra. Nothing can exceed both the plan and elevation in simplicity and commodiousness. There are four porticos, four salas, or large parlours, as many smaller; and four staircases, which communicate with the rotunda, which is 30 feet in diameter. Above, is the same distribution of lodging room; and on the ground floor, of offices. The Marquis said, that his ancestor had planned this country-house to receive himself and his three sons, with their families, during their *villeggiatura*. When the Editor saw it, it was hastening to decay; since which time the admirers of Palladio will regret that it is very far advanced. "This celebrated villa is now a melancholy spectacle; the stucco is ragged, the window shutters are decayed and patched; and grass is growing between the steps of all the porticos, up to the entrance doors. It is tenanted by an Austrian General, at the rate of ten-pence a day." *Duppa's Miscellaneous Observations and Opinions on the Continent*, large octavo, 1825.

Lord Burlington had failed in the attempt of accommodating an Italian villa, if strictly copied, to the indispensable conveniency of an English residence. The introduction of tall chimnies was absolutely necessary, in this climate—but it marred the external resemblance. Two wings, which well correspond with the original architecture, and obviate some objections, have been added from the designs of James Wyatt.

When this novel building first presented itself to view, the wits, who envied the fame of it, or who did not understand its character, were busy in their remarks. Lord Chesterfield's verses are not forgotten—

" Possessed of one great house for state,
Without one room to sleep or eat,
How well you build, let flattery tell,
And all mankind, how ill you dwell."

There are two other imitations of the Villa Capra. That, on

is worse, windows between chimnies ; and vestibules, however beautiful, yet too little secured from the damp of this climate. The trusses that support the cieling of the corner drawing-room are beyond measure massive, and the ground apartment is rather a diminutive catacomb, than a library in a northern latitude. Yet these blemishes, and Lord Hervey's wit, who said *the house was too small to inhabit, and too large to hang to one's watch*, cannot depreciate the taste that reigns in the whole. The larger court, dignified by picturesque cedars, and the classic scenery of the small court that unites the old and new house, are more worth seeing than many fragments of ancient grandeur, which our travellers visit under all the dangers attendant on long voyages. The garden is in the Italian taste, but divested of conceits, and far preferable to every style that reigned till our late improvements. The buildings are heavy and not equal to the purity of the house. The lavish quantity of urns and sculpture behind the garden-front should be retrenched.

Other works designed by Lord Burlington, were, the dormitory at Westminster-School, the

a more sumptuous and irregular plan, built for Mildmay Earl of Westmoreland, upon the site of the Castle of Mereworth, in Kent. Colin Campbell was the architect employed. The second, called Foot's Cray Place, in Kent, was erected in 1752, at the expense of Bouchier Cleve, Esq. There is a third, at Nuthall, Notts.

Assembly-room at York,* Lord Harrington's† at Petersham, the Duke of Richmond's house at Whitehall, and General Wade's in Cork-street. Both the latter were ill-contrived and inconvenient, but the latter has so beautiful a front, that Lord Chesterfield said, *as the General could not live in it to his ease, he had better take a house over against it and look at it.* These are mere details relating to this illustrious person's works.‡ His genuine praise is better secured in Mr. Pope's epistle to him.

I ought not to omit that his Countess, Lady Dorothy Saville, had no less attachment to the arts than her Lord. She drew in crayons, and succeeded admirably in likenesses, but working with too much rapidity, did not do justice to her genius. She had an uncommon talent too for caricatura.

* [Sections and Plans of this grand apartment are given in *Drake's Eboracum, fol.*]

† The octagon buildings at each end were afterwards added by Sheperd.

‡ Lord Burlington being consulted by the citizens for a proper person to carve the bas-relief in the pediment of the Mansion-House, his Lordship replied, any body could do well enough for such a building. [The fact was, that the architect, G. Dance, who was the City Surveyor, had been preferred to Kent. But Dance afterwards proved that he had an excellent idea of what was required in the construction of a jail, by his appropriate building of Newgate.]



W. Kent. 1752

1752. 59

LONDON
Published by John Murray, 10 Fleet Street
1852.

WILLIAM KENT,

Born 1684, Died 1748.

Under the auspices of Lord Burlington and Lord Pembroke, architecture, as I have said, recovered its genuine lustre. The former, the Apollo of arts, found a proper priest in the person of Mr. Kent. As I mean no panegyric on any man, beyond what he deserved, or what to the best of my possibly erroneous judgment, I think he deserved, I shall speak with equal impartiality on the merits and faults of Kent, the former of which exceedingly preponderated. He was a painter, an architect, and the father of modern gardening. In the first character, he was below mediocrity; in the second, he was a restorer of the science; in the last, an original, and the inventor of an art that realizes painting, and improves nature. Mahomet imagined an Elysium, but Kent created many.*

He was born in Yorkshire, and put apprentice to a coach-painter, but feeling the emotions of genius he left his master without leave, and repaired to London; where he studied a little, and gave indications enough of abilities to excite a generous patronage in some gentlemen of his own county, who raised a contribution sufficient to

* [The analogy between Kent's *real* and Mohamméd's *imaginary* paradise, is very incomplete, at least, if taken from the Korán.]

send him to Rome, whither he accompanied Mr. Talman in 1710. In that capital of the arts he studied under Cavalier Luti, and in the academy gained the second prize of the second class ; still without suspecting that there was a sister art within his reach, more congenial to his talents. Though his first resources were exhausted, he still found friends. Another of his countrymen, Sir William Wentworth, allowed him 40*l.* a year for seven years. But it was at Rome that his better star brought him acquainted with Lord Burlington, whose sagacity discovered the rich vein of genius that had been hid from the artist himself. On their return to England in 1719,* Lord Burlington gave him an apartment in his own house, and added all the graces of favour and recommendation. By that noble person's interest Kent was employed in various works, both as a painter of history and portrait ; and yet it must be allowed that in each branch partiality must have operated strongly to make his Lordship believe he discovered any merit in his friend. His portraits bore little resemblance to the persons that sat for them ; and the colouring was worse, more raw and undetermined than that of the most errant journeymen to the profession. The whole lengths at Esher are standing evidences of this assertion. In his cielings, Kent's drawing was as defective as the

* [Meaning Kent's first return, for he went a second time to Italy to purchase pictures and drawings for his patron.]

colouring of his portraits, and as void of every merit. I have mentioned Hogarth's parody, if I may call it so, of his picture at St. Clement's. The hall at Wanstead is another proof of his incapacity. Sir Robert Walpole, who was persuaded to employ him at Houghton, where he painted several ceilings and the staircase, would not permit him however to work in colours, which would have been still more disgraced by the presence of so many capital pictures, but restrained him to *chiaro scuro*. If his faults are thence not so glaring, they are scarce less numerous. He painted a staircase in the same way for Lord Townshend at Rainham.*

To compensate for his bad paintings, he had an excellent taste for ornaments, and gave designs for most of the furniture at Houghton, as he did for several other persons. Yet chaste as these ornaments were, they were often unmeasurably ponderous. His chimney-pieces, though lighter than those of Inigo, whom he imitated, are frequently heavy; and his constant introduction of pediments and the members of architecture over

* [Kent's Portrait of Pope, at Chiswick, is preserved, merely as a curiosity. His frescos at Esher and Wanstead are no longer extant. His gardens are no longer as he left them. Those of Carleton House, upon which he greatly prided himself, are about to be built over with streets; and his style has been totally superseded in others. His architecture alone remains to account for his popularity, in his day.]

doors, and within rooms, was disproportioned and cumbrous. Indeed I much question whether the Romans admitted regular architecture *within* their houses.* At least the discoveries at Herculaneum testify, that a light and fantastic architecture, of a very Indian air, made a common decoration of private apartments. Kent's style however predominated authoritatively during his life; and his oracle was so much consulted by all who affected taste, that nothing was thought compleat without his assistance. He was not only consulted for furniture, as frames of pictures, glasses, tables, chairs, &c. but for plate, for a barge, for a cradle. And so impetuous was fashion, that two great ladies prevailed on him to make designs for their birth-day gowns. The one he dressed in a petticoat decorated with columns of the five orders; the other like a bronze, in a copper-coloured sattin with ornaments of gold. He was not more happy in other works in which he misapplied his genius. The gilt rails to the hermitage at Richmond were in truth but a trifling impropriety; but his celebrated monument of Shakespeare in the Abbey was preposterous. What an absurdity to place busts at the angles of a pedestal, and at the bottom of that pedestal! Whose choice the busts were I do not know, but though Queen Elizabeth's head might be intended to mark the

* [*Pompeiana* by Gell and J. Gandy, 8vo. 1819, in which Mr. W's opinion is satisfactorily confirmed. See likewise article "Jardins," in *Millin's Dict. des Beaux Arts.*]

æra in which the poet flourished, why were Richard II. and Henry V. selected? Are the pieces under the names of those princes two of Shakespeare's most capital works? or what reason can be assigned for giving them the preference?

As Kent's genius was not universal, he has succeeded as ill in Gothic.* The King's Bench at Westminster, and Mr. Pelham's house at Esher, are proofs how little he conceived either the principles or graces of that architecture. Yet he was sometimes sensible of its beauties, and published a print of Wolsey's noble hall at Hampton-court, now crowded and half hidden by a theatre. Kent gave the design for the ornaments of the chapel at the Prince of Orange's wedding, of which he also made a print.†

Such of the drawings as he designed for Gay's Fables, have some truth and nature; but whoever would search for his faults, will find an ample crop in a very favourite work of his, the prints for Spencer's Fairy Queen. As the drawings were exceedingly cried up by his admirers, and disappointed the public in proportion, the blame was thrown on the engraver, but so far

* [The Law Courts in Westminster-hall; the Chinese-gothic house at Esher; and the Choir-skreen in the Cathedral at Gloucester; none of these are now remaining to disparage his architectural fame!]

† His vignettes to the large edition of Pope's works are in a good taste.

unjustly, that though ill executed, the wretchedness of drawing, the total ignorance of perspective, the want of variety, the disproportion of the buildings, and the awkwardness of the attitudes, could have been the faults of the inventor only. There are figures issuing from cottages not so high as their shoulders, castles in which the towers could not contain an infant, and knights who hold their spears as men do who are lifting a load sideways. The landscapes are the only tolerable parts, and yet the trees are seldom other than young beeches, to which Kent as a planter was accustomed.

But in architecture* his taste was deservedly admired; and without enumerating particulars, the staircase at Lady Isabella Finch's in Berkeley-Square is as beautiful a piece of scenery, and considering the space, of art, as can be imagined. The Temple of Venus at Stowe has simplicity and merit,† and the great room at Mr. Pelham's in Arlington-street, is as remarkable for magnificence. I do not admire equally the room ornamented with marble and gilding at Kensington.

* [At Hampton Court is preserved a model of a palace designed by Kent, and intended to have been erected in Hyde Park. It reminds us of Holkham, with more grandeur and many faults. The intention was abandoned, and the Horse Guards built in its stead, which has the best effect in perspective, from the Park.]

† [Kent's building, and the Temple of Ancient Virtue, are entitled to the same praise.]

The staircase there is the least defective work of his pencil; and his cielings in that palace from antique paintings, which he first happily introduced, show that he was not too ridiculously prejudiced in favour of his own historic compositions.

Of all his works, his favourite production was the Earl of Leicester's house at Holkham in Norfolk.* The great hall, with the flight of steps at the upper end, in which he proposed to place a colossal Jupiter, was a noble idea. How the designs of that house, which I have seen an hundred times in Kent's original drawings, came to be published under another name,† and without

* [Thomas Coke, created Earl of Leicester, 1744, ob. 1759, S. P. When he was complimented upon the completion of his magnificent designs at Holkham, he replied, "it is a melancholy thing to stand alone, in one's country. I look round; not a house is to be seen but my own---I am Giant of Giant Castle, and have ate up all my neighbours."]

† "The plan and elevations of the late Earl of Leicester's house at Holkham, were engraved and published, Lond. 1761, fol. by Mr. Brettingham, architect, who had not the modesty to own that it was built after the design of Kent." *Gough's Brit. Topog.* vol. ii. p. 25. [BRETTINGHAM is not content to allow to Kent or Lord Leicester the whole credit. In his Preface to his *Plans of Holkham*, he observes, that Lord Leicester's delight and passion for architecture was such, that he frequently concerted *with me* the publication of a book of plans of houses from ten to fifty thousand pounds expense, and some others of less value. This was our joint study and amusement in the country, and the drawings for this work have been made by me twenty years ago; but they were not to

the slightest mention of the real architect, is beyond comprehension. The bridge, the temple, the great gateway, all built, I believe, the two first certainly, under Kent's own eye, are alike passed off as the works of another; and yet no man need envy or deny him the glory of having oppressed a triumphal arch with an Egyptian pyramid. Holkham has its faults, but they are Kent's faults, and marked with all the peculiarities of his style.*

As I intend to consider him as the inventor of modern gardening in a chapter by itself, I will conclude this account of him with the few remaining circumstances of his life. By the patronage of the Queen, of the Dukes of Grafton and Newcastle, and Mr. Pelham, and by the interest of his constant friend, he was made master carpenter, architect, keeper of the pictures, and, after the death of Jervas, principal painter to the crown; the whole, including a pension of 100*l.* a year,

appear in print till after the publication of *Holkham*.' Mr. W. has no other mention of this architect who built two houses for noblemen, in London. The grand suite of apartments of Norfolk House are a creditable proof, at least, of his internal arrangement and knowledge of construction.]

* [Both Gibbs and Kent may be distinguished by the profuse and ill-judged adaptation, in very frequent instances, of shapeless urns and stone globes; these are seen not only upon stone rusticated pillars and skreen walls, but even as decorative parts of their chief buildings, and immediately point out their architects.]

which was given him for his works at Kensington, producing 600*l.* a year. In 1743 he had a disorder in his eyes that was thought paralytic, but recovered. But in March 1748 he had an inflammation both in his bowels and foot, which turned to a general mortification, and put an end to his life at Burlington-house, April 12, 1748, in the sixty-fourth year of his age. He was buried in a very handsome manner in Lord Burlington's vault at Chiswick. His fortune, which with pictures and books, amounted to about ten thousand pounds, he divided between his relations, and an actress with whom he had long lived in particular friendship.*

* HENRY FLITCROFT was an artist much employed about this period. He built the church of St. Giles in the Fields, the steeple of which too much resembled that of St. Martin. His too was the church of St. Olave, Southwark, reckoned the best of the new erections; but the tower was not finished, from the deficiency of the allotted fund. Flitcroft is buried in the churchyard at Teddington, and against the church is a small tablet with a Latin inscription, which may be read from the road. [The almost entire rebuilding of Woburn Abbey about the middle of the last century was from designs by Flitcroft, the execution of which, he superintended.

Inscription. " Manibus HENRICI FLITCROFT
sui temporis Architecturæ facile principis,
hoc marmor dicavit H. F. filius.
Virtutes ejus laude nullâ
sepulchrali indigent, omni majores.
Natus 3 Kal. Septemb. 1697.
Denatus 5 Kal. Martij. 1769.

We are informed by Pennant (*London*, p. 122,) that St. Giles's Church was begun in 1730, and intirely completed in four years, at the expense of 10,000*l*. If Flitcroft had deserved the exclusive praise which filial partiality has inscribed upon his tomb, it is scarcely probable that he would have been so slightly noticed, apparently as an afterthought, in these Memoirs. Certain however it is, that he set a worthy example in that edifice, of sound construction, simple architecture, and moderate expense.]



Villa at Chiswick, as in 1740.

CHAPTER VII.

*On Modern Gardening.**

“THE GLORY OF LEBANON SHALL COME UNTO THEE, THE FIR TREE, AND THE PINE AND THE BOX TOGETHER, TO BEAUTIFY THE PLACE OF MY SANCTUARY, AND I WILL MAKE THE PLACE OF MY FEET GLORIOUS.—*Isaiah LX.* 13.

GARDENING was probably one of the first arts that succeeded to that of building houses, and naturally attended property and individual possession. Culinary, and afterwards medicinal herbs, were the objects of every head of a family: it became convenient to have them within reach, without seeking them at random in woods, in meadows, and on mountains, as often as they were wanted. When the earth ceased to furnish spontaneously all these primitive luxuries, and culture became requisite, separate inclosures for rearing herbs grew expedient. Fruits were in the same predicament, and those most in use or that demand attention, must have entered into and extended the domestic inclosure. The good man Noah, we are told, planted a vineyard, drank

* [*Essai sur l'art des Jardins modernes, par M. Horace Walpole, Traduit en François, par M. Le Duc de Nivernois en 1784. Imprimé à Strawberry-Hill, par T. Kirgate, 1785, 4to.*]

of the wine, and was drunken, and every body knows the consequences. Thus we acquired kitchen-gardens, orchards, and vineyards. I am apprized that the prototype of all these sorts was the garden of Eden, but as that Paradise was a good deal larger than any we read of afterwards, being inclosed by the rivers Pison, Gihon, Hiddekel, and Euphrates, as every tree that was pleasant to the sight and good for food grew in it, and as two other trees were likewise found there, of which not a slip or sucker remains, it does not belong to the present discussion. After the fall, no man living was suffered to enter into the garden ; and the poverty and necessities of our first ancestors hardly allowed them time *to make improvements on their estates* in imitation of it, supposing any plan had been preserved. A cottage and a slip of ground for a cabbage and a gooseberry-bush, such as we see by the side of a common, were in all probability the earliest seats and gardens : a well and bucket succeeded to the Pison and Euphrates. As settlements increased, the orchard and the vineyard followed ; and the earliest princes of tribes possessed just the necessaries of a modern farmer.

Matters, we may well believe, remained long in this situation ; and though the generality of mankind form their ideas from the import of words in their own age, we have no reason to think that for many centuries the term *garden*

implied more than a kitchen-garden or orchard. When a Frenchman reads of the garden of Eden, I do not doubt but he concludes it was something approaching to that of Versailles, with clipt hedges, berceaus and trellis-work. If his devotion humbles him so far as to allow that, considering who designed it, there might be a labyrinth full of Æsop's fables, yet he does not conceive that four of the largest rivers in the world were half so magnificent as an hundred fountains full of statues by Girardon.* It is thus that the word *garden* has at all times passed for whatever was understood by that term in different countries. But that it meant no more than a kitchen-garden or orchard for several centuries, is evident from those few descriptions that are preserved of the most famous gardens of antiquity.

That of Alcinous, in the *Odyssey*, is the most renowned in the heroic times. Is there an admirer of Homer who can read his description without rapture; or who does not form to his imagination a scene of delights more picturesque than the landscapes of Tinian or Juan Fernandez? Yet what was that boasted Paradise with which

the gods ordain'd

To grace Alcinous and his happy land? POPE.

[*Odys. B. 7, v. 176.*]

* [Mr. W. notwithstanding his decided partiality to French literature, society and manners, loses no opportunity, in the course of these volumes, to hold up French taste to extreme

Why, divested of harmonious Greek and bewitching poetry, it was a small orchard and vineyard with some beds of herbs and two fountains that watered them, inclosed within a quickset hedge. The whole compass of this pompous garden inclosed—four acres.

Four acres was th'allotted space of ground,
Fenc'd with a green inclosure all around.

Odys. B. 7, v. 145.

The trees were apples, figs, pomegranates, pears, olives, and vines.

Tall thriving trees confess'd the fruitful mold ;
The redning apple ripens into gold.
Here the blue fig with luscious juice o'erflows,
With deeper red the full pomegranate glows.
The branch here bends beneath the weighty pear,
And verdant olives flourish round the year.

* * * * *

Beds of all various herbs, for ever green,
In beauteous order terminate the scene.

[*Odys. ut sup.*

Alcinous's garden was planted by the poet, enriched by him with the fairy gift of eternal summer, and no doubt an effort of imagination surpassing any thing he had ever seen. As he has bestowed on the same happy prince a palace with brazen walls and columns of silver, he certainly intended that the garden should be proportionably magnificent. We are sure therefore that as late as Homer's age, an inclosure of four acres, com-

ridicule. May it not be inferred, that he was, upon that point, influenced only by a love of truth, and of his own country ?]

prehending orchard, vineyard and kitchen-garden, was a stretch of luxury the world at that time had never beheld.

The hanging gardens of Babylon* were a still greater prodigy. We are not acquainted with their disposition or contents, but as they are supposed to have been formed on terrasses and the walls of the palace, whither soil was conveyed on purpose, we are very certain of what they were not; I mean they must have been trifling, of no extent, and a wanton instance of expence and labour. In other words they were what sumptuous gardens have been in all ages till the present; unnatural, enriched by art, possibly with fountains, statues, balustrades and summer-houses, and were any thing but verdant and rural.

From the days of Homer to those of Pliny, we have no traces to lead our guess to what were the gardens of the intervening ages. When Roman authors, whose climate instilled a wish for cool retreats, speak of their enjoyments in that kind, they sigh for grottos, caves, and the refreshing hollows of mountains, near irriguous and shady founts; or boast of their porticos, walks of planes, canals, baths and breezes from the sea. Their gardens are never mentioned as affording shade and shelter from the rage of the dog-star. Pliny has left us descriptions of two of his villas. As he used his Laurentine villa for his winter

* [*Thoughts on the Style and Taste of Gardening among the Ancients*, by *W. Falconer*, 8vo. 1785.]

retreat, it is not surprizing that the garden makes no considerable part of the account.* All he says of it is, that the gestatio or place of exercise, which surrounded the garden (the latter consequently not being very large) was bounded by a hedge of box, and where that was perished, with rosemary; that there was a walk of vines, and that most of the trees were fig and mulberry, the soil not being proper for any other sorts.

On his Tuscan villa† he is more diffuse, the garden makes a considerable part of the description—and what was the principal beauty of that pleasure-ground? Exactly what was the admiration of this country about threescore years ago; box-trees cut into monsters, animals, letters, and the names of the master and the artificer.‡ In an age when architecture displayed all its grandeur, all its purity, and all its taste; when arose Vespasian's amphitheatre, the temple of Peace, Trajan's forum, Domitian's baths, and Adrian's villa, the ruins and vestiges of which still excite our astonishment and curiosity; a Roman consul, a polished Emperor's friend, and a man of elegant literature and taste, delighted in what the mob now scarce admire in a college-garden. All the

* [C. Plinius Secundus Gallo suo, L. 2, Epist. 17.]

† [C. Plinius Apollinari suo, L. 5, Epist. 6. "Bestiarum effigies invicem adversas, buxus inscripsit,"]

‡ ["Alibi ipsa buxus intervenit in formas mille descripta, literis interdum, quæ modo nomen domini dicunt, modo artificis," *ut sup.* Cicero, in the course of his Epistles, praises and describes his villa and gardens at Tusculum.]

ingredients of Pliny's corresponded exactly with those laid out by London and Wise on Dutch principles. He talks of slopes, terrasses, a wilderness, shrubs methodically trimmed, a marble bason,* pipes spouting water, a cascade falling into the bason, bay-trees, alternately planted with planes, and a strait walk, from whence issued others parted off by hedges of box, and apple-trees, with obelisks placed between every two. There wants nothing but the embroidery of a parterre, to make a garden in the reign of Trajan serve for a description of one in that of King William.† In one passage above Pliny seems to

* The English gardens described by Hentzner in the reign of Elizabeth, are exact copies of those of Pliny. In that at Whitehall was a sun-dial and jet-d'eau, which on turning a cock spouted out water and sprinkled the spectators. In Lord Burleigh's at Theobald's were obelisks, pyramids, and circular porticos, with cisterns of lead for bathing. At Hampton-Court the garden walls were covered with rosemary, a custom, he says, very common in England. At Theobald's was a labyrinth also, an ingenuity I shall mention presently to have been frequent in that age.

† Dr. Plot, in his natural *History of Oxfordshire*, p. 380, seems to have been a great admirer of trees carved into the most heterogeneous forms, which he calls *topiary works*, and quotes one Laurembergius for saying that the English are as expert as most nations in that kind of sculpture; for which Hampton-court was particularly remarkable. The Doctor then names other gardens that flourished with animals and castles, formed *arte topiaria*; and above all a wren's nest, that was capacious enough to receive a man to sit on a seat made within it for that purpose.

have conceived that natural irregularity might be a beauty; “*in opere urbanissimo*, says he, *subita velut illati ruris imitatio*.”* Something like a rural view was contrived amidst so much polished composition. But the idea soon vanished, lineal walks immediately enveloped the slight scene, and names and inscriptions in box again succeeded to compensate for the daring introduction of nature.†

* [*Lib. 5, Epist. 6.*]

† But though Pliny only caught an ideal glimpse of a possibility that nature might be no bad decoration; yet there had been a prince, who, amidst all his wildness of extravagant expense (one of his slightest faults) had discovered real taste; and had also discovered two men of real genius who were capable of executing his most daring ideas, and his ideas had anticipated the principles of modern gardening, and bespoken an accompaniment to the most costly of all palaces, ground laid out with all the freedom of nature. How will my readers be surprised to hear that Nero himself, was the prince in question. The fact is indubitable—it is recorded by a most admired classic, and yet has never been noticed, till a gentleman, who reads and writes with the penetrating observation of Tacitus, furnished me with the following quotation from Book XV. of the Annals of that masterly author.

“*Taciti Ann. lib. XV. near the middle. Cæterum Nero usus est patriæ ruinis, extruxitque domum, in quâ haud perinde gemmæ et aurum miraculo essent, solita pridem et luxû vulgata, quam arva et stagna, et in modum solitudinum, hinc silvæ, inde apèrta spatia et prospectûs. Magistris et machinatoribus, Severo et Celere, quibus ingenium et audacia erat etiam, quæ natura denegavisset, per artem tentare.*”—“ Besides, Nero availed himself of the ruins of his country, and built a house, in which gems and gold, formerly of usual and

In the paintings found at Herculaneum are a few traces of gardens, as may be seen in the second volume of the prints.* They are small square inclosures formed by trellis-work, and espaliers,† and regularly ornamented with vases,‡ fountains and careatides, elegantly symmetrical, and proper for the narrow spaces allotted to the garden of a house in a capital city. From such I would not banish those playful waters that refresh a sultry mansion in town, nor the neat trellis, which preserves its wooden verdure better than natural greens exposed to dust. Those treillages in the gardens at Paris, particularly on the Boulevard, have a gay and delightful effect.—They form light corridores, and transpicuous arbours through

common luxury were not so much to be admired as fields and lakes, and as in deserts, here woods, there open spaces and prospects. The masters and designers being Severus and Celer, men possessed of genius and courage, to attempt by art even what nature had denied.”

[And, in the reign of Domitian, Martial addresses Faustinus upon his villa ; and he grounds his praise upon the absence of cut box hedges and topiary works, but that it admits natural and rural objects,—“ *Sed rure vero barbaroque lætatur*” *Mart. Epig. L. 3, 58.* *De Lille* has nearly the same sentiment : “ *Je préfère un champ brut à son triste jardin.*” *Les Jardins, Ch. 1.*]

* [*Campi Phlegræi, by Sir W. Hamilton, Naples, fol. 1776: Antichita di Herculano, 9 tom. Napoli, 1792.*]

† At Warwick-castle is an ancient suit of arras, in which there is a garden exactly resembling these pictures of Herculaneum.

‡ [*Gell and Gandy's Pompeiana, ut sup.*]

which the sun-beams play and chequer the shade, set off the statues, vases and flowers, that marry with their gaudy hotels, and suit the galant and idle society who paint the walks between their parterres, and realize the fantastic scenes of Watteau and Duffé.

From what I have said, it appears how naturally and insensibly the idea of a kitchen-garden* slid into that which has for so many ages been peculiarly termed a garden, and by our ancestors in this country, distinguished by the name of a pleasure-garden. A square piece of ground was originally parted off in early ages for the use of the family—to exclude cattle and ascertain the property it was separated from the fields by a hedge. As pride and desire of privacy increased, the inclosure was dignified by walls; and in climes where fruits were not lavished by the ripening glow of nature and soil, fruit-trees were assisted and sheltered from surrounding winds by the like expedient; for the inundation of luxuries which have swelled into general necessities, have almost all taken their source from the simple fountain of reason.

When the custom of making square gardens inclosed with walls was thus established, to the exclusion of nature and prospect, † pomp and soli-

* [Pliny has a positive discrimination between the *parterre* or flower garden, “hortus violis odoratus;” and the *Potagerie* or kitchen garden, “hortus alius pinguis et rusticus.”]

† It was not uncommon, after the circumjacent country

tude combined to call for something that might enrich and enliven the insipid and unanimated partition. Fountains, first invented for use, which grandeur loves to disguise and throw out of the question, received embellishments from costly marbles, and at last to contradict utility, tossed their waste of waters into air in spouting columns. Art, in the hands of rude man, had at first been made a succedaneum to nature; in the hands of ostentatious wealth, it became the means of opposing nature; and the more it traversed the march of the latter, the more nobility thought its power was demonstrated. Canals measured by the line were introduced in lieu of meandering streams, and terrasses were hoisted aloft in opposition to the facile slopes that imperceptibly unite the valley to the hill. Balustrades defended these precipitate and dangerous elevations, and flights of steps rejoined them to the subjacent flat from which the terrass had been dug. Vases and sculpture were added to these unnecessary balconies, and statues furnished the lifeless spot with mimic representations of the excluded sons of men. Thus difficulty and expence were the constituent parts of those sumptuous and selfish solitudes; and every improvement that was made, was but a step farther from nature. The tricks of water-works*

had been shut out, to endeavour to recover it by raising large mounts of earth to peep over the walls of the garden.

* [*Plot*, before cited, has given a very minute and curious account of those, at Astrop Wells, in Oxfordshire.]

to wet the unwary, not to refresh the panting spectator, and parterres embroidered in patterns like a petticoat, were but the childish endeavours of fashion and novelty to reconcile greatness to what it had surfeited on. To crown these impotent displays of false taste, the sheers were applied to the lovely wildness of form with which nature has distinguished each various species of tree and shrub. The venerable oak, the romantic beech, the useful elm, even the aspiring circuit of the lime, the regular round of the chesnut, and the almost moulded orange-tree, were corrected by such fantastic admirers of symmetry. The compass and square were of more use in plantations than the nurseryman. The measured walk, the quincunx, and the etoile imposed their unsatisfying sameness on every royal and noble garden. Trees were headed, and their sides pared away; many French groves seem green chests set upon poles. Seats of marble, arbours and summer-houses, terminated every visto; and symmetry, even where the space was too large to permit its being remarked at one view, was so essential, that, as Pope observed,

————— each alley has a brother,
And half the garden just reflects the other.*

Knots of flowers were more defensibly subjected

* [“ And half the platform just reflects the other.”

Edit. Warton, Ep. 4. L. 118.]

to the same regularity. Leisure, as Milton expressed it,

in trim gardens took his pleasure,

Il Penseroso, L. 50.

In the garden of Marshal de Biron at Paris, consisting of fourteen acres, every walk is buttoned on each side by lines of flower-pots, which succeed in their seasons. When I saw it, there were nine thousand pots of Asters, or la Reine Marguerite.

We do not precisely know what our ancestors meant by a bower,* it was probably an arbour; sometimes it meant the whole frittered inclosure, and in one instance it certainly included a labyrinth. Rosamond's bower was indisputably of that kind, though whether composed of walls or

* [Upon consulting our old poets, Mr. W. would have found the true meaning, and the distinction which occurs between the two words, "Boure" and "Herber," as in Chaucer.

——— Heres thou not Absolon,

That chaunteth thus, under our *boures wal*?

Miller's Tale.

where it is a chamber—and "Herber," which is an arbour in a garden.

" And so I followed 'till it me brought

To a right plesaunt *herber* well ywrought.

Flower and Leafe.

Milton has "in hall or bower," evidently hall or private chamber,—and in the other sense, "crisped shades and bowers." A variety of other proofs might be readily adduced in confirmation of this analogy. "Boure" is either a chamber in a house, or a chamber made by the closely interwoven shade of trees.]

hedges we cannot determine.* A square and a round labyrinth were so capital ingredients of a garden formerly, that in Du Cerceau's architecture, who lived in the time of Charles IX. and Henry III. there is scarce a ground-plot without one of each. The enchantment of antique appellations has consecrated a pleasing idea of a royal residence, of which we now regret the extinction. Havering in the Bower, the jointure of many dowager queens, conveys to us the notion of a romantic scene.

In Kip's views of the seats of our nobility and gentry,† we see the same tiresome and returning uniformity. Every house is approached by two or three gardens, consisting perhaps of a gravel-walk and two grass plats, or borders of flowers. Each rises above the other by two or three steps, and as many walls and terrasses; and so many iron-gates, that we recollect those ancient romances, in which every entrance was guarded by nymphs or dragons. At Lady Orford's at Piddletown in Dorsetshire, there was, when my brother married, a double inclosure of thirteen gardens,

* Drayton in a note to his Epistle of Rosamond, says, her labyrinth was built of vaults under ground, arched and walled with brick and stone—but, as Mr. Gough observes, he gives no authority for that assertion, v. pref. to 2d. edit of *British Topography*, p. xxx. Such vaults might remain to Drayton's time, but did not prove that there had been no superstructure.

† [See *Theatre de la Grande Brétagne and Atkyns' Gloucestershire*, by T. Kip.]

each I suppose not much above an hundred yards square, with an enfilade of correspondent gates ; and before you arrived at these, you passed a narrow gut between two stone terrasses, that rose above your head, and which were crowned by a line of pyramidal yews. A bowling-green was all the lawn admitted in those times, a circular lake the extent of magnificence.

Yet though these and such preposterous inconveniencies prevailed from age to age, good sense in this country had perceived the want of something at once more grand and more natural. These reflections and the bounds set to the waste made by royal spoilers, gave origine to parks. They were contracted forests, and extended gardens. Hentzner* says, that according to Rous of Warwick the first park was that at Woodstock. If so, it might be the foundation of a legend that Henry II. secured his mistress in a labyrinth : it was no doubt more difficult to find her in a park than in a palace, when the intricacy of the woods and various lodges buried in covert might conceal her actual habitation.

It is more extraordinary that having so long ago stumbled on the principle of modern gardening, we should have persisted in retaining its reverse, symmetrical and unnatural gardens. That parks were rare in other countries, Hentzner, who travelled over great part of Europe, leads us to

* [Translated by Mr. W. and published in 1757, "*A Journey into England by Paul Hentzner, in 1598.*"]

suppose, by observing that they were common in England. In France they retain the name, but nothing is more different both in compass and disposition. Their parks are usually square or oblong inclosures, regularly planted with walks of chesnuts or limes, and generally every large town has one for its public recreation. They are exactly like Burton's court at Chelsea-college, and rarely larger.*

One man, one great man we had, on whom nor education nor custom could impose their prejudices; who, *on evil days though fallen, and with darkness and solitude compassed round*, judged that the mistaken and fantastic ornaments he had seen in gardens, were unworthy of the almighty hand that planted the delights of Paradise.† He seems with the prophetic eye of taste [as I have

* [One of the earliest authors, who have noticed the art of gardening as practised in their own time, is Sir Henry Wotton, in his "*Treatise on the Elements of Architecture*." "First, (he says) I must notice a certain contrariety between building and gardening: for as fabricks should be regular, so gardens should be irregular, or at least cast into a very wilde regularity. To exemplify my conceit, I have seen a garden for the manner perchance incomparable, a delicate and diligent curiosity, surely without parallel among foreign nasions, namely, in the garden of Sir Henry Fanshawe, at his seat at Ware Park." *Remaines*, P. 64, 3d. Edit. 1674. This method of contrasting the hues of flowers, and flowering shrubs, was afterwards adopted by Kent, as his own invention.]

† [When Milton, in his earlier poems, describes a garden, he pourtrays what he actually saw—when he wrote his *Paradise Lost* he could not see; and he trusted to and followed the force of his own imagination, and memory of the classics.

heard taste well defined*] to have conceived, to have foreseen modern gardening ; as Lord Bacon announced the discoveries since made by experimental philosophy. The description of Eden is a warmer and more just picture of the present style than Claud Lorrain could have painted from Hagley or Stourhead. The first lines I shall quote exhibit Stourhead on a more magnificent scale.

Thro' Eden went a river large,
Nor chang'd his course, but thro' the shaggy hill,
Pass'd underneath ingulph'd, for God had thrown
That mountain as his garden-mound, high rais'd
Upon the rapid current—— *Par. Lost, B. 4, L. 222.*

Hagley seems pictured in what follows,

which thro' veins
Of porous earth with kindly thirst updrawn,
Rose a fresh fountain, and with many a rill
Water'd the garden—— *L. 2, 228.†*

He had greatly changed his idea of a perfect garden, in that poem, where the brooks, but not the shades, are *crisped*]

* By the great Lord Chatham, who had a good taste himself in modern gardening, as he shewed by his own villas in Enfield Chace and at Hayes. [*Wheatley's Essay*, p. 129.]

† [Has not Tasso described a garden of equal beauty, and not less applicable to the modern style? Every lover of this art, will recur to the well known stanza in the XVIth Canto, which concludes,

“ L'Arte che tutto fà, nulla si scopre.”

It is likewise exemplified by a passage in “ *Paradise Regained*,”

—— and enter'd soon the shade ;
High-rooft, and walks beneath, and alleys brown,
That opened in the midst a woody scene.
Nature's own work it seemed (Nature taught Art)

B. 2, v. 289.]

What colouring, what freedom of pencil, what landscape in these lines,

— from that saphire fount the crisped brooks,
 Rolling on orient pearl and sands of gold,
 With mazy error under pendent shades
 Ran nectar, visiting each plant, and fed
 Flow'rs worthy of Paradise, which not *nice art*
 In beds and curious knots, but *nature* boon
 Pour'd forth profuse on hill and dale and plain,
 Both where the morning sun first warmly smote
 The *open field*, and where the unpierc'd shade
 Imbrown'd the noon-tide bow'rs.—*Thus was this place*
A happy rural seat of various view. p. 237-245.*

Read this transporting description, paint to your mind the scenes that follow, contrast them with the savage but respectable terror with which the poet guards the bounds of his Paradise, fenced

— with the champain head
 Of a steep wilderness, whose hairy sides
 With thicket overgrown, grotesque and wild
 Access denied ; and over head upgrew
 Insuperable height of loftiest shade,
 Cedar and pine, and fir, and branching palm,
 A sylvan scene, and as the ranks ascend,
 Shade above shade, a woody theatre
 Of stateliest view—— *B. 4, l. 141.*

and then recollect that the author of this sublime

* [Not to insist on less decisive marks of imitation, the lines, *B. 4, v. 257*, clearly copy the Cave of Calypso, as described by Homer. And Spenser has an analogous idea—

“ For all that Nature by her mother wit
 Could frame in earth, and form of substance base
 Was there—and all that Nature did omit
 Art, (playing Nature's second part) supplied it.”

Fairy Queen, B. 4, Canto 10.]

vision had never seen a glimpse of any thing like what he has imagined, that his favourite ancients had dropped not a hint of such divine scenery, and that the conceits in Italian gardens, and Theobalds and Nonsuch, were the brightest originals that his memory could furnish.* His intellectual eye saw a nobler plan, so little did he suffer by the loss of sight. It sufficed him to have seen the materials with which he could work. The vigour of a boundless imagination told him how a plan might be disposed, that would embellish nature, and restore art to its proper office, the just improvement or imitation of it.

It is necessary that the concurrent testimony of the age should swear to posterity that the description above-quoted was written above half a century before the introduction of modern gardening, or our incredulous descendents will defraud the poet of half his glory, by being persuaded that he copied some garden or gardens he had seen—so minutely do his ideas correspond with the present standard. But what shall we say for that intervening half century who could read that plan and never attempt to put it in execution?

Now let us turn to an admired writer, posterior to Milton, and see how cold, how insipid, how

* Since the above was written, I have found Milton praised and Sir William Temple censured, on the same foundations, in a poem called, *The Rise and Progress of the present Taste in Planting*, printed in 1767.

tasteless is his account of what he pronounced a perfect garden. I speak not of his style, which it was not necessary for him to animate with the colouring and glow of poetry. It is his want of ideas, of imagination, of taste, that I censure, when he dictated on a subject that is capable of all the graces that a knowledge of beautiful nature can bestow. Sir William Temple was an excellent man ; Milton, a genius of the first order.

We cannot wonder that Sir William declares in favour of parterres,* fountains and statues, as necessary to break the sameness of large grass-plats, which he thinks have an ill effect upon the eye, when he acknowledges that he discovers fancy in the gardens of Alcinous. Milton studied the ancients with equal enthusiasm, but no bigotry, and had judgment to distinguish between the want of invention and the beauties of poetry. Compare his Paradise with Homer's garden, both ascribed to a celestial design. For Sir William, it is just to observe, that his ideas centred in a fruit-garden. He had the honour of giving to his country many delicate fruits, and he thought of little else than disposing them to the best advantage. Here is the passage I proposed to quote ; it is long, but I need not make an apology to the

* [The whole scheme of pleasure-gardens, in Sir W. Temple's time, was borrowed from Holland, where he had long resided.]

reader for entertaining him with any other words instead of my own.

“ The best figure of a garden is either a square or an oblong, and either upon a flat or a descent : they have all their beauties, but the best I esteem an oblong upon a descent. The beauty, the air, the view makes amends for the expence, which is very great in finishing and supporting the terras-walks, in levelling the parterres, and in the stone stairs that are necessary from one to the other.

“ The perfectest figure of a garden I ever saw, either at home or abroad, was that of Moor-park in Hertfordshire,* when I knew it about thirty years ago. It was made by the Countess of Bedford, esteemed among the greatest wits of her time, and celebrated by Doctor Donne ; and with very great care, excellent contrivance, and much cost ; but greater sums may be thrown away without effect or honour, if there want sense in proportion to money, or *if nature be not followed*, which I take to be the great rule in this, and perhaps in every thing else, as far as the conduct not only of our lives, but our governments.” We shall see how *natural* that admired garden was.

“ Because I take † the garden I have named to

* [A certain confusion has arisen between this place, and Moor Park near Farnham, in Surrey, the favourite residence of Sir W. Temple, and where under a sundial, he directed his heart to be buried, in a casket of silver.]

† This garden seems to have been made after the plan laid

have been in all kinds the most beautiful and perfect, at least in the figure and disposition that I have ever seen, I will describe it for a model to those that meet with such a situation, and are above the regards of common expence. It lies on the side of a hill, upon which the house stands, but not very steep. The length of the house, where the best rooms and of most use or pleasure are, lies upon the breadth of the garden; the great parlour opens into the middle of a terras gravel-walk that lies even with it, and which may lie, as I remember, about three hundred paces long, and broad in proportion; the border set with standard laurels and at large distances, which have the beauty of orange-trees out of flower and fruit. From this walk are three descents by many stone steps, in the middle and at each end, into a very large parterre. This is divided into quarters by gravel-walks, and adorned with two fountains and eight statues in the several quarters. At the end of the terras-walk are two summer-houses, and the sides of the parterre are ranged with two large cloisters open to the garden, upon arches of stone, and ending with two other summer-houses even with the cloisters, which are paved with stone, and designed for walks of shade, there

down by Lord Bacon in his 46th essay, to which, that I may not multiply quotations, I will refer the reader. [Lord B. described a garden which he had himself made, near his villa, at Gorhambury. See *Aubrey's Mem.* v. ii. p. 229.]

being none other in the whole parterre. Over these two cloisters are two terrasses covered with lead and fenced with balusters; and the passage into these airy walks is out of the two summer-houses at the end of the first terras-walk. The cloister facing the south is covered with vines, and would have been proper for an orange-house, and the other for myrtles or other more common greens, and had, I doubt not, been cast for that purpose, if this piece of gardening had been then in as much vogue as it is now.

“ From the middle of this parterre is a descent by many steps flying on each side of a grotto that lies between them, covered with lead and flat, into the lower garden which is all fruit-trees ranged about the several quarters of a wilderness which is very shady; the walks here are all green, the grotto embellished with figures of shell rock-work, fountains, and water-works. If the hill had not ended with the lower garden, and the wall were not bounded by a common way that goes through the park, they might have added a third quarter of all greens; but this want is supplied by a garden on the other side the house, which is all of that sort, very wild, shady, and adorned with rough rock-work and fountains.

“ This was Moor-park, when I was acquainted with it, and the sweetest place, I think, that I have seen in my life, either before or since, at home or abroad.”—

I will make no farther remarks on this description. Any man might design and *build* as sweet a garden, who had been born in and never stirred out of Holbourn. It was not peculiar to Sir William Temple to think in that manner. How many Frenchmen are there who have seen *our* gardens, and still prefer *natural* flights of steps and shady cloisters covered with lead ! Le Nautre, the architect of the groves and grottoes at Versailles,* came hither on a mission to improve our taste.† He planted St. James's and Greenwich parks—no great monuments of his invention.

* [André le Nostre, or Nôtre born at Paris in 1613, died in 1700. He succeeded his father as Gardener at the Tuilleries, and was personally favoured by Louis XIV.]

† [Le Nôtre, who came to England about 1670, brought with him Grillet, who was celebrated for his skill in hydraulics, and as a constructor of water works on a very sumptuous scale. George London and — Wise likewise were employed with him, were the Royal gardeners, and designed gardens for William III. and the Nobility, during his reign. At Kensington, cut yew and variegated holly hedges were taught (as the royal ideas were all military) to imitate the lines, angles, bastions, scarps and counterscarps of regular fortifications. This curious upper garden, known by the name of the "Siege of Troy," was long the admiration of every lover of that kind of horticultural embellishment and vegetable pedantry. Addison, in the 477th Number of the *Spectator*, calls London and Wise "our heroic poets," for their magnificent works at Kensington ; where a gravel-pit was turned into a fortification of evergreens. "It must have been a fine genius for gardening, that could have thought of forming such an unsightly hollow, into a beautiful area ; and to have hit the eye with so uncommon

To do farther justice to Sir William Temple, I must not omit what he adds. "What I have said of the best forms of gardens, is meant only of such as are in some sort regular; for there may be other forms wholly irregular, that may, for aught I know, have more beauty than any of the others; but they must owe it to some extraordinary dispositions of nature in the seat, *or some great race of fancy or judgment in the contrivance*, which may reduce many disagreeing parts *into some figure*, which shall yet, upon the whole, be very agreeable. Something of this I have seen in some places, but heard more of it from others, who have lived much among the Chinese, a people whose way of thinking seems to lie as wide of ours in Europe, as their country does.—Their greatest reach of imagination is employed in contriving figures, where the beauty shall be great and strike the eye, but without any order or disposition of parts, that shall be commonly or easily observed. And though we have hardly any notion of this sort of beauty, yet they have a particular word to express it; and where they find it hit their eye at first sight, they say the Shara-

and agreeable a scene, as that which it is now wrought into." How little does this opinion accord with those, which he had previously given in No. 414! Excepting indeed, which does not appear to have been the case, that it was some of his admirable irony, but it is rather an intentional compliment to the royal taste.]

wadgi is fine or is admirable, or any such expression of esteem—but I should hardly advise any of these attempts in the figure of gardens among us, they are adventures of too hard atchievement for any common hands; and though there may be more honour if they succeed well, yet there is more dishonour if they fail, and it is twenty to one they will; whereas in regular figures it is hard to make any great and remarkable faults.”

Fortunately Kent and a few others were not quite so timid, or we might still be going up and down stairs in the open air.

It is true, we have heard much lately, as Sir William Temple did, of irregularity and imitations of nature in the gardens or grounds of the Chinese. The former is certainly true; they are as whimsically irregular as European gardens are formally uniform, and unvaried—but with regard to nature, it seems as much avoided, as in the squares and oblongs and strait lines of our ancestors. An artificial perpendicular rock starting out of a flat plain, and connected with nothing, often pierced through in various places with oval hollows, has no more pretension to be deemed natural than a lineal terrass or a parterre. The late Mr. Joseph Spence,* who had both taste and zeal for the present style, was so persuaded of the

* [*A particular Account of the Emperor of China's gardens near Pekin, in a Letter from F. Attiret, a French Missionary to his friend at Paris, 1743. Published in Dodsley's Fugitive Pieces.*]

Chinese Emperor's pleasure-ground being laid out on principles resembling ours, that he translated and published, under the name of Sir Harry Beaumont, a particular account of that inclosure from the collection of the letters of the Jesuits. I have looked it over, and except a determined irregularity, can find nothing in it that gives me any idea of attention being paid to nature. It is of vast circumference and contains 200 palaces, besides as many contiguous for the eunuchs, all gilt, painted and varnished. There are raised hills from 20 to 60 feet high, streams and lakes, and one of the latter five miles round. These waters are passed by bridges—but even their bridges must not be strait—they serpentine as much as the rivulets, and are sometimes so long as to be furnished with resting-places, and begin and end with triumphal arches. Methinks a strait canal is as rational at least as a meandering bridge. The colonades undulate in the same manner. In short, this pretty gaudy scene is the work of caprice and whim; and when we reflect on their buildings, presents no image but that of unsubstantial tawdriness. Nor is this all. Within this fantastic Paradise is a square town, each side a mile long. Here the eunuchs of the court, to entertain his imperial majesty with the bustle and business of the capital in which he resides, but which it is not of his dignity ever to see, act merchants and all sorts of trades, and even designedly

exercise for his royal amusement every art of knavery that is practised under his auspicious government. Methinks this is the childish solace and repose of grandeur, not a retirement from affairs to the delights of rural life. Here too his Majesty plays at agriculture; there is a quarter set apart for that purpose; the eunuchs sow, reap, and carry in their harvest in the imperial presence; and his Majesty returns to Peking, persuaded that he has been in the country.*

* The French have of late years adopted our style in gardens, but chusing to be fundamentally obliged to more remote rivals, they deny us half the merit, or rather the originality of the invention, by ascribing the discovery to the Chinese, and by calling our taste in gardening *Le Gout Anglo-Chinois*. I think I have shewn that this is a blunder, and that the Chinese have passed to one extremity of absurdity, as the French and all antiquity had advanced to the other, both being equally remote from nature; regular formality is the opposite point to fantastic Sharawadgis. The French, indeed, during the fashionable paroxysm of philosophy, have surpassed us, at least in meditation on the art. I have perused a grave treatise of recent date, in which the author, extending his views beyond mere luxury and amusement, has endeavoured to inspire his countrymen, even in the gratification of their expensive pleasures, with benevolent projects. He proposes to them to combine gardening with charity, and to make every step of their walks an act of generosity and a lesson of morality. Instead of adorning favourite points with a heathen temple, a Chinese pagoda, a Gothic tower, or fictitious bridge, he proposes to them at the first resting-place to erect a school; a little farther to found an academy; at a third distance, a manufacture; and at the termination of the park to endow an hospital. Thus, says he, the proprietor would be led to medi-

Having thus cleared my way by ascertaining what have been the ideas on gardening in all ages as far as we have materials to judge by, it remains to show to what degree Mr. Kent invented the new style, and what hints he had received to suggest and conduct his undertaking.

We have seen what Moor-park was, when profuse, as he saunters, on the different stages of human life, and both his expence and thoughts would march in a progression of patriotic acts and reflections. When he was laying out so magnificent, charitable, and philosophic an Utopian villa, it would have cost no more to have added a foundling-hospital, a senate-house, and a burying-ground.—If I smile at such visions, still one must be glad that in the whirl of fashions, beneficence should have its turn in vogue; and though the French treat the virtues like every thing else, but as an object of mode, it is to be hoped that they too will, every now and then, come into fashion again. The author I have been mentioning reminds me of a French gentleman, who some years ago made me a visit at Strawberry-hill. He was so complaisant as to commend the place, and to approve our taste in gardens; but in the same style of thinking with the above cited author, he said, “I do not like your imaginary temples and fictitious terminations of views: I would have real points of view with moving objects; for instance, here I would have—(I forget what)—and there a watering-place.” “That is not so easy, I replied; one cannot oblige others to assemble at such or such a spot for one’s amusement—however, I am glad you would like a watering-place, for *there* happens to be one; in that creek of the Thames the inhabitants of the village do actually water their horses; but I doubt whether, if it were not *convenient* to them to do so, they would frequent the spot only to enliven my prospect.”—Such *Gallo-Chinois* gardens, I apprehend, will rarely be executed.

nounced a standard. But as no succeeding generation in an opulent and luxurious country contents itself with the perfection established by its ancestors, more perfect perfection was still sought ; and improvements had gone on, till London and Wise had stocked our gardens with giants, animals, monsters,* coats of arms and mottoes in yew, box and holly. Absurdity could go no farther, and the tide turned. Bridgman, the next fashionable designer of gardens, was far more chaste ; and whether from good sense, or that the nation had been struck and reformed by the admirable paper in the *Guardian*, No. 173, he banished verdant sculpture, and did not even revert to the square precision of the foregoing age. He enlarged his plans, disdained to make every division tally to its opposite, and though he still adhered much to strait walks with high clipped hedges, they were only his great lines ; the rest he diversified by wilderness, and with loose groves of oak, though still within surrounding hedges. I have observed in the garden† at Gubbins in

* On the piers of a garden-gate not far from Paris I observed two very coquet sphinxes. These lady monsters had straw hats gracefully smart on one side of their heads, and silken cloaks half veiling their necks ; all executed in stone.

† The seat of the late Sir Jeremy Sambroke. It had formerly belonged to Lady More, mother-in-law of Sir Thomas More, and had been tyrannically wrenched from her by Henry VIII. on the execution of Sir Thomas, though not her son, and though her jointure from a former husband.

Hertfordshire many detached thoughts, that strongly indicate the dawn of modern taste. As his reformation gained footing, he ventured farther, and in the royal garden at Richmond dared to introduce cultivated fields, and even morsels of a forest appearance, by the sides of those endless and tiresome walks, that stretched out of one into another without intermission. But this was not till other innovators had broke loose too from rigid symmetry. But the capital stroke, the leading step to all that has followed, was [I believe the first thought was Bridgman's] the destruction of walls for boundaries, and the invention of fossés—an attempt then deemed so astonishing, that the common people called them Ha! Ha's! to express their surprize at finding a sudden and unperceived check to their walk.

One of the first gardens planted in this simple though still formal style, was my father's at Houghton. It was laid out by Mr. Eyre, an imitator of Bridgman. It contains three-and-twenty acres, then reckoned a considerable portion.

I call a sunk fence the leading step, for these reasons. No sooner was this simple enchantment made, than levelling, mowing and rolling, followed. The contiguous ground of the park without the sunk fence was to be harmonized with the lawn within; and the garden in its turn was to be set free from its prim regularity, that it might

assort with the wilder country without. The sunk fence ascertained the specific garden, but that it might not draw too obvious a line of distinction between the neat and the rude, the contiguous out-lying parts came to be included in a kind of general design : and when nature was taken into the plan, under improvements, every step that was made, pointed out new beauties and inspired new ideas. At that moment appeared Kent, painter enough to taste the charms of landscape, bold and opinionative enough to dare and to dictate, and born with a genius to strike out a great system from the twilight of imperfect essays. He leaped the fence, and saw that all nature was a garden. He felt the delicious contrast of hill and valley changing imperceptibly into each other, tasted the beauty of the gentle swell, or concave scoop, and remarked how loose groves crowned an easy eminence with happy ornament, and while they called in the distant view between their graceful stems, removed and extended the perspective by delusive comparison.

Thus the pencil of his imagination bestowed all the arts of landscape on the scenes he handled. The great principles on which he worked were perspective, and light and shade. Groups of trees broke too uniform or too extensive a lawn ; ever-greens and woods were opposed to the glare of the champain, and where the view was less fortunate, or so much exposed as to be beheld at once,

he blotted out some parts by thick shades, to divide it into variety, or to make the richest scene more enchanting by reserving it to a farther advance of the spectator's step. Thus selecting favourite objects, and veiling deformities by screens of plantation; sometimes allowing the rudest waste to add its foil to the richest theatre, he realized the compositions of the greatest masters in painting. Where objects were wanting to animate his horizon, his taste as an architect could bestow immediate termination. His buildings, his seats, his temples, were more the works of his pencil than of his compasses. We owe the restoration of Greece and the diffusion of architecture to his skill in landscape.

But of all the beauties he added to the face of this beautiful country, none surpassed his management of water. Adieu to canals, circular basons, and cascades tumbling down marble steps, that last absurd magnificence of Italian and French villas. The forced elevation of cataracts was no more. The gentle stream was taught to serpentine seemingly at its pleasure, and where discontinued by different levels, its course appeared to be concealed by thickets properly interspersed, and glittered again at a distance where it might be supposed naturally to arrive. Its borders were smoothed, but preserved their waving irregularity. A few trees scattered here and there on its edges sprinkled the tame bank that accompanied its

mæanders ; and when it disappeared among the hills, shades descending from the heights leaned towards its progress, and framed the distant point of light under which it was lost, as it turned aside to either hand of the blue horizon.

Thus dealing in none but the colours of nature, and catching its most favourable features, men saw a new creation opening before their eyes. The living landscape was chastened or polished, not transformed. Freedom was given to the forms of trees ; they extended their branches unrestricted ; and where any eminent oak, or master beech had escaped maiming and survived the forest, bush and bramble was removed, and all its honours were restored to distinguish and shade the plain. Where the united plumage of an ancient wood extended wide its undulating canopy, and stood venerable in its darkness, Kent thinned the foremost ranks, and left but so many detached and scattered trees, as softened the approach of gloom and blended a chequered light with the thus lengthened shadows of the remaining columns.

Succeeding artists have added new master-strokes to these touches ; perhaps improved or brought to perfection some that I have named.* The introduction of foreign trees and plants, which we owe principally to Archibald Duke of

* [See *Gilpin on Forest Scenery*, 2 vol. 8vo. 1792.]

Argyle, contributed essentially to the richness of colouring so peculiar to our modern landscape. The mixture of various greens, the contrast of forms between our forest-trees and the northern and West-Indian firs and pines, are improvements more recent than Kent, or but little known to him. The weeping-willow and every florid shrub, each tree of delicate or bold leaf, are new tints in the composition of our gardens. The last century was certainly acquainted with many of those rare plants we now admire. The Weymouth pine has long been naturalized here; the patriarch plant still exists at Longleat.* The light and graceful acacia was known as early; witness those ancient stems in the court of Bedford-house in Bloomsbury-square; and in the Bishop of London's garden at Fulham are many exotics of very ancient date. I doubt therefore whether the difficulty of preserving them in a clime so foreign to their nature did not convince our ancestors of their inutility in general; unless the shapeliness of the lime and horse-chesnut, which accorded so well with established regularity, and which thence and from their novelty grew in fashion, did not occasion the neglect of the more curious plants.

But just as the encomiums are that I have be-

* [The first noticed are destroyed, the others enumerated and described in *Lysons's Environs*, v. 2, p. 351, and *Supplement*, p. 147. Dr. Compton, Bishop of London, 1675-1713, may be considered the father of exotic planting in England. He spared no expence to import the most rare specimens.]

stowed on Kent's discoveries, he was neither without assistance or faults. Mr. Pope undoubtedly contributed to form his taste.* The design of the Prince of Wales's garden at Carlton House was evidently borrowed from the poet's at Twickenham.† There was a little of affected modesty in the latter, when he said, of all his works he was most proud of his garden. And yet it was a singular effort of art and taste to impress so much variety and scenery on a spot of five acres. The passing through the gloom from the grotto to the opening day, the retiring and again assembling shades, the dusky groves, the larger lawn, and the solemnity of the termination at the cypresses that lead up to his mother's tomb, are managed with exquisite judgment; and though Lord Peterborough assisted him

To form his quincunx and to rank his vines,
those were not the most pleasing ingredients of
his little perspective.‡

I do not know whether the disposition of the garden at Rousham, laid out for General Dormer, and in my opinion the most engaging of all Kent's works, was not planned on the model of

* [Addison, No. 414, and No. 477, of the *Spectator*, had preceded Pope, in his criticisms upon Gardening. Number 173 of the *Guardian*, is known to have been written by Pope.]

† [Built over, in 1827.]

‡ [Pope's Epistle to Lord Burlington contains rather strictures upon false taste, than illustrations of the true. *Dr. J. Warton.*]

Mr. Pope's,* at least in the opening and retiring shades of Venus's vale. The whole is as elegant and antique as if the Emperor Julian had selected the most pleasing solitude about Daphne to enjoy a philosophic retirement.

That Kent's ideas were but rarely great, was in some measure owing to the novelty of his art. It would have been difficult to have transported the style of gardening at once from a few acres to tumbling of forests; and though new fashions like new religions, [which are new fashions] often lead men to the most opposite excesses, it could not be the case in gardening, where the experiments would have been so expensive. Yet it is true too that the features in Kent's landscapes were seldom majestic. His clumps were puny, he aimed at immediate effect, and planted not for futurity. One sees no large woods sketched out by his direction. Nor are we yet entirely risen above a too great frequency of small clumps, especially in the elbows of serpentine rivers. How common to see three or four beeches, then as many larches, a third knot of cypresses, and a revolution of all three! Kent's last designs were in a higher style, as his ideas opened on success. The north terras at Claremont was much superior to the rest of the garden.

* [De Lille concludes the third Canto of "*Les Jardins*, with the praises of Pope, and his garden at Twickenham, "Bienfaiteur des jardins ainsi que du langage."]

A return of some particular thoughts was common to him with other painters, and made his *hand* known. A small lake edged by a winding bank with scattered trees that led to a seat at the head of the pond, was common to Claremont, Esher, and others of his designs. At Esher,

Where Kent and nature vied for Pelham's love.*

the prospects more than aided the painter's genius—they marked out the points where his art was necessary or not; but thence left his judgment in possession of all its glory.

Having routed *professed* art, for the modern gardener exerts his talents to conceal his art, Kent, like other reformers, knew not how to stop at the just limits. He had followed nature, and imitated her so happily, that he began to think all her works were equally proper for imitation. In Kensington-garden he planted dead trees, to give a greater air of truth to the scene—but he was soon laughed out of this excess. His ruling principle was, that *nature abhors a strait line*—His mimics, for every genius has his apes, seemed to think that she could love nothing but what was crooked. Yet so many men of taste of all ranks devoted themselves to the new improvements, that it is surprizing how much beauty has been struck out,

* [Kent's *gothic* house at Esher is taken down. Another, in a modern taste, is built on higher ground, and the garden essentially altered.]

with how few absurdities. Still in some lights the reformation seems to me to have been pushed too far. Though an avenue crossing a park or separating a lawn, and intercepting views from the seat to which it leads, are capital faults, yet a great avenue* cut through woods, perhaps before entering a park, has a noble air, and

Like footmen running before coaches
To tell the inn what Lord approaches,

announces the habitation of some man of distinction. In other places the total banishment of all particular neatness† immediately about a house,

* Of this kind one of the most noble is that of Stanstead,* the seat of the Earl of Halifax, traversing an ancient wood for two miles and bounded by the sea. The very extensive lawns at that seat, richly inclosed by venerable beech woods, and chequered by single beeches of vast size, particularly when you stand in the portico of the temple and survey the landscape that wastes itself in rivers of broken sea, recall such exact pictures of Claud Lorrain, that it is difficult to conceive that he did not paint them from this very spot.

† [The riding or grand avenue at Oakley, near Cirencester, has much higher pretensions, as to priority of design and planting, no less than magnificence. About the year 1722, Allen, the first Earl Bathurst, (one of Pope's patrons, and who was consulted by him in the formation of these stately groves) applied himself to the encouragement of planting, and rendered it subservient to ornament and utility. Lord Bathurst had a still greater interest in these scenes, as his extreme longevity enabled him to enjoy, with philosophic calmness, the shade of those trees which himself had planted half a century

* [In Sussex, on the borders of Hampshire.]

which is frequently left gazing by itself in the middle of a park, is a defect. Sheltered and even close walks in so very uncertain a climate as ours, are comforts ill exchanged for the few picturesque days that we enjoy: and whenever a family can purloin a warm and even something of an old fashioned garden from the landscape designed for them by the undertaker in fashion, without interfering with the picture, they will find satisfactions on those days that do not invite strangers to come and see their improvements.

Fountains have with great reason been banished from gardens as unnatural; but it surprizes me that they have not been allotted to their proper positions, to cities, towns, and the courts of great houses, as proper accompaniments to architecture, and as works of grandeur in themselves. Their decorations admit the utmost invention; and when the waters are thrown up to different stages, and tumble over their border, nothing has a more imposing or a more refreshing sound. A palace before. If it be recollected, that he was one of the first to explode the false taste of *Le Nôtre* and *King William's* gardeners, we shall allow that *Pope's* compliment was most justly merited.

Who then shall grace—or who improve the soil?

Who plants like Bathurst, and who builds like Boyle.

Ep. 4, p. 177.

He likewise, in his letters to Mr. Digby, gives a particular account of his noble friend's plantations, which join "Cotswold Hills to Saperton's fair dale." *Imit. Horace, Ep. 2, v. 256.*
One avenue has an elongation of four miles.]

demands its external graces and attributes, as much as a garden. Fountains and cypresses peculiarly become buildings, and no man can have been at Rome, and seen the vast basins of marble dashed with perpetual cascades in the area of St. Peter's, without retaining an idea of taste and splendor. Those in the piazza Navona are as useful as sublimely conceived.

Grottos in this climate are recesses only to be looked at transiently. When they are regularly composed within of symmetry and architecture, as in Italy, they are only splendid improprieties. The most judiciously, indeed most fortunately placed grotto, is that at Stourhead,* where the river bursts from the urn of its god, and passes on its course through the cave.

But it is not my business to lay down rules for gardens, but to give the history of them. A system of rules pushed to a great degree of refinement, and collected from the best examples and practice, has been lately given in a book intitled, *Observations on modern Gardening*.† The work is very ingeniously and carefully executed, and in point of utility rather exceeds than omits any necessary directions. The author will excuse me if I think it a little excess, when he examines that

* [In Wiltshire—Sir Richard Hoare's—Equally lauded by *Gilpin, W. Tour*, v. i, p. 117.]

† [By *Thomas Wheatley, Esq. Secretary of the Treasury*, 8vo. 1770. Second Edition, published anonymously.]

rude and unappropriated scene of Matlocke-bath, and criticizes nature for having bestowed on the rapid river Derwent too many cascades. How can this censure be brought home to gardening? The management of rocks is a province can fall to few directors of gardens; still in our distant provinces such a guide may be necessary.

The author divides his subject into gardens, parks, farms, and ridings.—I do not mean to find fault with this division. Directions are requisite to each kind, and each has its department at many of the great scenes from whence he drew his observations. In the historic light, I distinguish them into the garden that connects itself with a park, into the ornamented farm, and into the forest or savage garden. Kent, as I have shown, invented or established the first sort. Mr. Philip Southcote founded the second or *ferme ornée*,* of which is a very just description in the author I have been quoting.† The third I think he has not enough distinguished. I mean that kind of alpine scene, composed almost wholly of pines and firs, a few birch, and such trees as assimilate with a savage and mountainous country. Mr. Charles Hamilton, at Pain's-hill,‡ in my

* At Woburn-Farm in Surrey.

† [Near Weybridge in Surrey, amply described by *Wheatley*, p. 177.]

‡ [In Surrey. This pleasure ground, originally laid out by the Honourable Charles Hamilton, is one of the few here

opinion has given a perfect example of this mode in the utmost boundary of his garden. All is great and foreign and rude; the walks seem not designed, but cut through the wood of pines; and the style of the whole is so grand, and conducted with so serious an air of wild and uncultivated extent, that when you look down on this seeming forest, you are amazed to find it contain a very few acres. In general, except as a screen to conceal some deformity, or as a shelter in winter, I am not fond of total plantations of ever-greens. Firs in particular form a very ungraceful summit, all broken into angles.

Sir Henry Englefield* was one of the first improvers on the new style, and selected with singular taste that chief beauty of all gardens, prospect and fortunate points of view: we tire of all the painter's art when it wants these finishing touches. The fairest scenes, that depend on themselves alone, weary when often seen. The Doric portico, the Palladian bridge, the Gothic ruin, the Chinese pagoda, that surprize the stranger, soon lose their charms to their surfeited master. The lake that floats the valley is still more lifeless, and its Lord seldom enjoys his expence but when

mentioned which remains as he left it, and has survived the caprice or change of masters.]

* [Of White Knights near Reading. He died in 1780; and was the father of the late Sir Henry Charles Englefield, distinguished by his love of science and literature.]

he shows it to a visitor. But the ornament whose merit soonest fades is the hermitage, or scene adapted to contemplation. It is almost comic to set aside a quarter of one's garden to be melancholy in. Prospect, animated prospect, is the theatre that will always be the most frequented. Prospects formerly were sacrificed to convenience and warmth. Thus Burleigh stands behind a hill, from the top of which it would command Stamford. Our ancestors who resided the greatest part of the year at their seats, as others did two years together or more, had an eye to comfort first, before expence. Their vast mansions received and harboured all the younger branches, the dowagers and ancient maiden aunts of the families, and other families visited them for a month together. The method of living is now totally changed, and yet the same superb palaces are still created, becoming a pompous solitude to the owner, and a transient entertainment to a few travellers. If any incident abolishes or restrains the modern style of gardening, it will be this circumstance of solitariness. The greater the scene, the more distant it is probably from the capital; in the neighbourhood of which land is too dear to admit considerable extent of property. Men tire of expence that is obvious to few spectators. Still there is a more imminent danger that threatens the present, as it has ever done, all taste. I mean the pursuit of variety. A modern

French writer has in a very affected phrase given a just account of this, I will call it, distemper. He says, *l'ennui du beau amene le gout du singulier*. The noble simplicity of the Augustan age was driven out by false taste. The gigantic, the puerile, the quaint, and at last the barbarous and the monkish, had each their successive admirers. Music has been improved, till it is a science of tricks and slight of hand: the sober greatness of Titian is lost, and painting since Carlo Maratti has little more relief than Indian paper.* Borromini twisted and curled architecture,† as if it was subject to the change of fashions like a head of hair. If we once lose sight of the propriety of landscape in our gardens, we shall wander into all the fantastic sharawadgis of the Chinese. We have discovered the point of perfection. We have given the true model of gardening to the world; let other countries mimic or corrupt our taste; but let it reign here on its verdant throne, original by its elegant simplicity, and proud of no other art than that of softening nature's harshnesses and copying her graceful touch.

The ingenious author of the Observations on modern Gardening is, I think, too rigid when he

* [Borromini was not destined to be the last of capricious architects; that sect has re-appeared in England, and under the most favorable auspices.]

† In particular, he inverted the volutes of the Ionic order.

condemns some deceptions, because they have been often used. If those deceptions, as a feigned steeple of a distant church, or an unreal bridge to disguise the termination of water, were intended only to surprise, they were indeed tricks that would not bear repetition ; but being intended to improve the landscape, are no more to be condemned because common, than they would be if employed by a painter in the composition of a picture. Ought one man's garden to be deprived of a happy object, because that object has been employed by another ? The more we exact novelty, the sooner our taste will be vitiated. Situations are every where so various, that there never can be a sameness, while the disposition of the ground is studied and followed, and every incident of view turned to advantage.

In the mean time how rich, how gay, how picturesque the face of the country ! The demolition of walls laying open each improvement, every journey is made through a succession of pictures ; and even where taste is wanting in the spot improved, the general view is embellished by variety. If no relapse to barbarism, formality, and seclusion, is made, what landscapes will dignify every quarter of our island, when the daily plantations that are making have attained venerable maturity ! A specimen of what our gardens will be, may be seen at Petworth, where the portion of the park nearest the house has been allotted to the

modern style. It is a garden of oaks two hundred years old. If there is a fault in so august a fragment of improved nature, it is, that the size of the trees are out of all proportion to the shrubs and accompaniments. In truth, shrubs should not only be reserved for particular spots and home delight, but are passed their beauty in less than twenty years.

Enough has been done to establish such a school of landscape, as cannot be found on the rest of the globe. If we have the seeds of a Claud or a Gaspar amongst us, he must come forth. If wood, water, groves, vallies, glades, can inspire or poet or painter, this is the country, this is the age to produce them. The flocks, the herds, that now are admitted into, now graze on the borders of our cultivated plains, are ready before the painter's eyes, and groupe themselves to animate his picture. One misfortune in truth there is that throws a difficulty on the artist. A principal beauty in our gardens is the lawn and smoothness of turf: in a picture it becomes a dead and uniform spot, incapable of chiaro scuro, and to be broken insipidly by children, dogs, and other unmeaning figures.

Since we have been familiarized to the study of landscape, we hear less of what delighted our sportsmen-ancestors, *a fine open country*. Wiltshire, Dorsetshire, and such ocean-like extents were formerly preferred to the rich blue prospects of Kent, to the Thames-watered views in Berk-

shire, and to the magnificent scale of nature in Yorkshire. An open country is but a canvass on which a landscape might be designed.

It was fortunate for the country and Mr. Kent, that he was succeeded by a very able master ; and did living artists come within my plan, I should be glad to do justice to Mr. Brown ; but he may be a gainer, by being reserved for some abler pen.

In general it is probably true, that the possessor, if he has any taste, must be the best designer of his own improvements. He sees his situation in all seasons of the year, at all times of the day. He knows where beauty will not clash with convenience, and observes in his silent walks or accidental rides a thousand hints that must escape a person who in a few days sketches out a pretty picture, but has not had leisure to examine the details and relations of every part.

Truth, which after the opposition given to most revolutions, preponderates at last, will probably not carry our style of garden into general use on the continent.* The expence is only suited to the opulence of a free country, where emulation reigns among many independent particulars. The keeping of our grounds is an obstacle, as well as the cost of the first formation. A flat country, like

* [The English style has been well copied at Ermenonville, and the Petit Trianon, the well known retreat of the late ill-fated Queen of France.]

Holland, is incapable of landscape. In France and Italy the nobility do not reside much, and make small expence at their villas. I should think the little princes of Germany, who spare no profusion on their palaces and country-houses, most likely to be our imitators; especially as their country and climate bears in many parts resemblance to ours. In France, and still less in Italy, they could with difficulty attain that verdure which the humidity of our clime bestows as the ground-work of our improvements. As great an obstacle in France is the embargo laid on the growth of their trees. As after a certain age, when they would rise to bulk, they are liable to be marked by the crown's surveyors as royal timber: it is a curiosity to see an old tree. A landscape and a crown-surveyor are incompatible.

I have thus brought down to the conclusion of the last reign [the period I had marked to this work] the history of our arts and artists, from the earliest æra in which we can be said to have had either. Though there have been only gleams of light and flashes of genius, rather than progressive improvements, or flourishing schools; the inequality and insufficiency of the execution have flowed more from my own defects than from those of the subject. The merits of the work, if it has

any, are owing to the indefatigable industry of Mr. Vertue in amassing all possible materials. As my task is finished, it will, I hope, at least excite others to collect and preserve notices and anecdotes for some future continuator. The æra promises to furnish a nobler harvest. Our exhibitions, and the institution of a Royal Academy, inspire the artists with emulation, diffuse their reputation, and recommend them to employment. The public examines and reasons on their works, and spectators by degrees become judges. Nor are persons of the first rank meer patrons. Lord Harcourt's etchings are superior in boldness and freedom of stroke to any thing we have seen from established artists.* Gardening and architecture owe as much to the nobility and to men of fortune as to the professors. I need but name General Conway's rustic bridge at Park-place, of which every stone was placed by his own direction in one of the most beautiful scenes in nature; and the theatric staircase designed and just erected by Mr. Chute at his seat of the Vine in Hampshire. If a model is sought of the most perfect taste in

* [Four large etchings of the Priory of Stanton Harcourt in Oxfordshire, were made by the late George Earl of Harcourt, then Lord Nuneham. Mr. W. must surely have put on his aristocratic spectacles to discover a claim to such exclusive praise—but, as Pope had before said of Addison,

———— excuse some courtly stains.”

Epist. 2, p. 179.]

architecture, where grace softens dignity, and lightness attempers magnificence; where proportion removes every part from peculiar observation, and delicacy of execution recalls every part to notice; where the position is the most happy, and even the colour of the stone the most harmonious; the virtuoso should be directed to the new front* of Wentworth-castle :† the result of the same elegant judgment that had before distributed so many beauties over that domain, and called from wood, water, hills, prospects and buildings, a compendium of picturesque nature, improved by the chastity of art. Such an æra will demand a better historian. With pleasure therefore I resign my pen; presuming to recommend nothing to my successor, but to observe as strict impartiality.

August 2, 1770.

* The old front, still extant, was erected by Thomas Wentworth late Earl of Strafford; the new one was entirely designed by the present Earl William himself.

† [In Yorkshire. William Wentworth the second Earl of Strafford, of the creation of 1711. He died S. P. 1791.]

*Supplementary Anecdotes of Gardening in
England. By the Editor.*

Ut possit videri nullâ sorte nascendi, ætas felicior quam nostra, cui docendæ priores elaboraverunt. *Quintil. L. 12, c. 11.*

Mr. Walpole's Essay on Modern Gardening, when it first appeared, was considered to be, at once, so elegantly written, and so comprehensive in his mode of treating the subject, that it was not then surmised, so much remained to be said. But he has excited many discussions, concerning both the theory and the practice. The world of Taste has been informed by the principles of many authors in didactic poetry or controversial prose; the latter conducted with so much acrimony, as to have interrupted friendships, like disputes in the Church or State. The dissention between Addison and Steele found its parallel in that between Knight and Price.

A task which the Editor has undertaken, with diffidence of his own judgement, is to offer an historical review of the practice of ornamental gardening, in this country, with its transitions, during the lapse of the two last centuries; an account of its successive professors; and a literary sketch of the different theories of the art, which have prevailed to the present day, in various publications.

The gardens, in the early part of the Norman dynasty, were certainly not different from what we now term orchards. Comparatively, few fruit-trees or esculent plants were known in England 'till even the later centuries.* But near to castles, as at Conway, and monasteries, there was reserved a small inclosure for the ladies, or for the abbot, which was surrounded by lofty walls,

* " I saw a garden right anone,
 Full long and broade, and everidele
 Enclosyd was—and walled wele
 With hie walles embattaile.
 Pourtrayed without and wele entayled,
 With many riché pourtraitures,
 And both yet images, and peintures.

Romant of the Rose.

Than this nothing can be more artificial ; and in the *Merchaunt's Tale*, " A garden walled all with stone." Of the shape of these gardens---

" The garden was by measuring
 Right even and square by compassing.
 It as long was, as it was large."

Romant of the Rose.

He then enumerates the fruit trees it contained. The old Poet offers another description which implies a knowledge of horticulture,

O closet garden all void of weede's wické !
 ————— full of leves and flowers
 And crafté of mannes hande, so curiously
 Arraied had this gardaine, truelie ;
 That never was there garden of such prise,
 But if it were the very paradise.

and in the *Franklin's Tale*, he speaks of the " Odour of the floweris."

sometimes decorated with paintings; and filled with roses, and other fragrant plants. Chaucer's idea of a garden, and the description which occurs in several of his own and Lydgate's poems, were probably supplied by such as were considered as the most beautiful, in his own time. From Leland,* who had personally seen the gardens which he thought worth describing, more than a century afterwards, we learn, that topiary works, and artificial ground had been introduced into them—"fayre made walkes in gardens, and mountes writhin about with degrees (steps) like turninges of cokilshells to come to the top, without payne."

Nonsuch, † (Surrey) a favourite palace of Henry the Eighth, was surrounded by gardens replete with trellis-work and vegetable architecture or verdant sculpture, to which, (probably a very early instance) were added statues in terra-cotta; and bas-reliefs of the same material were affixed to the walls of the house itself. Cardinal Wolsey had likewise imported similar ornaments for his gardens at Hampton-court. Such were afterwards made in England from designs by Holbein, but were first brought from Italy or France.

Queen Elizabeth was content with the palaces her father had erected, and no memorable discrimination appeared in their style of ornamental gardening. ‡ Her minister, indeed, the great

* *Leland Itin.* v. 1, p. 55.—v. 5, p. 95. † *Hentzner.*

‡ Several books of practical instruction, were then pub-

Lord Burleigh, made one at Theobalds in Hertfordshire, which like that at Kenilworth Castle, was at that time, the chief example of every quaint and sumptuous departure from nature and simplicity; and was the harbinger of a taste, afterwards erroneously supposed to have been brought here by King William, from Holland. This formal style was predominant, during the reigns of the three sovereigns who succeeded her, as far as walled inclosures, walks of arched trellis, parterres of flowers, labyrinths, interminable avenues and square fish-ponds. This description applied, with little reference to locality, to almost every pleasure-garden in this country, for nature at that period was universally subdued by art.

After the restoration of Charles II. France dictated to us upon every subject connected with the arts; and controuled the national taste, or, as it may be said, gave us all that we had.* At

lished, among the best, “*The Gardener’s Labyrinth by Dydimus Mountaine, 4to. 1577. .Wherein are set forth divers herbers, knottes and mazes, cunningly handled for the beautifying of gardens.*”

“*Pingit et in varios terrestria sidera flores.*” *Columella.*

Shakespear alludes to such artificial scenes only once.—

“Thy curious knotted garden.”

Love’s Labour Lost, Act I. Sc. 1.

The particular gardener who presided over the topiary works, was then called “the pleacher.”

* *Barrington on Gardens, Archæologia, v. 6, p. 120. Loudon’s Encyclopedia of Gardening, 8vo. 1822, in the introduction to*

that King's request, Le Nôtre visited England, for a short time; but Perrault refused to accompany him. The principal change he wrought in the system, was planting avenues in the royal parks, and radiations, diverging from a centre, in an open champain, and this plan had many to adopt it among the nobility, for it was the subjection of a whole district of country to one grand mansion. Evelyn,* in his Memoirs, describes the garden which he had himself laid out, at Saye's

which he has collected much interesting information, both historical and critical, upon this subject.

* An Eden of *Evelyn's* invention would have differed widely from that imagined by Milton; for his scheme of a Royal Garden comprehended "knots, traylework, parterres, compartments, borders, banks, and embossments; labyrinths, dædals, cabinets, cradles, close-walks, galleries, pavillions, porticoes, lanthorns and other *relievos* of topiary and horticultural architecture; fontaines, jettés, cascades, pisceries, rocks, grottoes, cryptæ; mounts, precipices and ventiducts; gazon theatres, artificial echoes, automate and hydraulic music." No wonder that after such a nomenclature of the art (as copious as any curious reader could desire) that he should surmise "that it would still require the revolution of many ages, with deep and long experience, for any man to emerge a perfect and accomplished artist-gardener. It is probably to himself that he alluded, in saying that a person of his acquaintance spent almost fifty years "in gathering and amassing materials for an horticultural design, to so enormous a mass, as to fill some thousand pages, and yet be comprehended within two or three acres of ground, nay, within the square of less than one (skillfully planned and cultivated) sufficient to entertain his thoughts, all his life with a most innocent, agreeable and useful employment." *Memoirs*, v. 3, p. 435, 8vo.

Court, in Deptford, and gives a true idea of what was considered the nearest approach to perfection, in the early part of the reign of Charles the Second and his predecessor.

The Royal gardener was — Rose, who was a mere horticulturist ; and to whom we are indebted for the introduction of several exotic fruits, and who invented the first means of raising them in this climate by artificial heat, and houses constructed with glass lights. Mr. Walpole has a picture of Rose, presenting the first pine to the king, which is already mentioned.* He was Charles the Second's gardener, and exerted his talents *only* for the luxuries of the table. Ornamental designs and execution he left to his successors, George London and — Wise, who escaping from their nursery grounds, became the most celebrated embellishers of the royal gardens, and enjoyed an unrivalled patronage. They were the true disciples of the Dutch school, during the successive reigns of William and Anne. They were paramount in endless conceits ; and the age had not yet arrived, in which they would have had to contend against a new theory of their art, and the ridicule by which it was so completely and happily exploded.

Wise was engaged in laying out the gardens of Blenheim for more than three years ; Bridgeman

* Vol. iii. p. 57.

was first employed at Stowe—and both of them, as connected with Vanbrugh.*

Although Mr. Walpole adverts to this style, and the opinion of Sir W. Temple, something may be said of the peculiarities of what is called the Dutch taste, in gardening. One of the most expensive, and certainly communicating an idea of grandeur, and therefore very generally adopted, was a large inclosure of wrought iron, with lofty gates of richly ornamented patterns, which were placed at the end of avenues leading to the mansion. The most famous designer and artificer was Stephen Switzer, who made those at the entrance into the park, at Hampton Court palace.

But for magnitude and enormous cost, the hydraulic works, fountains and waterfalls, were the most extraordinary; indeed their extreme first expense, and the constant demand for supporting them in perfection, led in a few years to their total disuse. Neglect soon occasioned decay, and decay caused their entire removal. We borrowed them from the French. Le Nôtre had astonished the world at Versailles; and his assistant, Grillet, was brought over to complete the water-works† at Chatsworth, for the Duke of

* Some idea of the extent and expense of a parterre, made at Chatsworth, in 1694, by London and Wise, is given in their estimate, 473 feet by 227, at 35*l.* *Lysons*. This was a remarkable specimen of geometric gardening.

† The water-works at Chatsworth were made by Monsieur

Devonshire, and at Bretby, Derbyshire, for Lord Chesterfield. These were always considered as upon a grander scale than any others in England. The pupil and successor of these eminent colleagues, London and Wise, was ——— Bridgeman, to whom Mr. W. conjecturally attributes the credit of having invented the *vista*, terminated by a sunk fence. Kensington, had been enlarged by Wise, but the patronage of Queen Caroline gave Bridgeman a theatre on which to display his talents; and he designed and completed the serpentine river. These were efforts of genius, and of a bold emancipation from ancient trammels, which appears to intitle him to more praise than he has received, as an original inventor. Kent greatly improved upon his primary idea, and has engrossed the commendation, as he had the singular good fortune "*laudari a laudato viro.*"

About the year 1716, Pope* became master of

Grillet in 1694. Two principal jets d'eau throw up water to the height of 60 and 90 feet. There are no others now remaining in any state of perfection. The same artist completed those at Bretby in 1702, the largest of which rose to 50 feet; intirely removed in 1780. *Lysons' Derbyshire*. The next considerable were at Dyrham, in Gloucestershire, likewise destroyed.

* From a letter of Pope to Mrs. M. Blount, it appears that he had finished his grotto in 1726, but he was adding the contributions of his friends to the time of his death, in 1744. Sir W. Stanhope then purchased the house, built spacious wings to it, and enlarged the garden. The late Lord Mendip succeeded as proprietor. It then passed to the present Baroness

a small space at Twickenham, where he determined to realise the theories he had published for the reformation of taste, and applied the principles of his new art, with enchanting success. Here he delighted in the formation of a grotto, which he enriched with spars and gems, and which was the prototype of others of unbounded expense.* Warburton says of it, "that the beauty of his poetic genius appeared to as much advantage in the disposition of his romantic materials, as in any of his best contrived poems." His garden, although so small, is said to have furnished Kent with a model, for those he laid out at Carleton House. His ideas were expanded, and he had the power of indulging them to an unlimited extent.

When Kent had returned to England, about 1730, he first distinguished himself as an architect and ornamental gardener at his great patron's, Lord Burlington's villa, at Chiswick; and his additions to the plans of Bridgeman and Vanbrugh, at Stowe, firmly established his fame.†

Howe, who has levelled the house with the ground. The site of the grotto is still seen; but of the original garden the soil only remains.

* The immense cost of grottos, will scarcely come within credibility: the most celebrated, when perfect in their minerals and shells, were at Oatlands, Surrey; at Wimbourne St. Giles, Lord Shaftesbury's; and at Clifton, near Bristol, Mr. Goldney's. Upon each of these, several thousand pounds were expended.

† The following panegyric is affixed to Lord Cobham's

Esher and Claremont are cited as his best works ; yet the garden laid out for General Dormer at Rousham, in Oxfordshire, was more agreeable to our noble author.

Of the beautiful scenes which have been created upon Kent's system, and since his death, some account is necessary, with a view to the date and progress of the art.*

A new application of it, comprehending the grounds destined to agriculture, by including them in the whole scheme, and imperceptibly connecting them with the more embellished portion, was first successfully practised by Mr. Philip Southcote, at Woburn-farm, in Surrey. Hence the origine of that description of pleasure ground,

monument,—“ *et elegantiori hortorum cultú, his primum in agris illustrato, patriam ornavit.*”

* *Whately*, when speaking of Kent's work at Claremont, confers a very elegant eulogy, and communicates an idea of a perfect garden. “The whole is a place wherein to tarry with secure delight, or to saunter with perpetual amusement.” p. 50.

Dr. Burgh, in his notes on the “English garden,” calls “Bacon, the prophet ; Milton, the herald ; and Addison, Pope and Kent, the champions of this true taste in gardening, because they absolutely brought it into execution.”

Mr. Price, in his *Essay on the Picturesque*, objects to Kent, that his ideas of painting were uncommonly mean, contracted and perverse ; and that as he painted trees without *form*, so he planted them without *life*.—“Kent, it is true, was by profession a painter, as well as an improver : but we may learn from his example, how little a certain degree of mechanical practice can qualify its possessor, to direct the taste of the nation, in either of these arts.” v. 1, p. 235-237. *Edit.* 1810.

which has since received the French designation of *ferme ornée*. Pain's-hill in the same county, soon followed the new attempt, and exceeded it in point of taste, variety and extent. Its author, the Hon. C. Hamilton, was a man of genius, who dedicated all his powers to this pursuit, and sad to say, expended his private fortune in the completion of improvements, which continually presented themselves.

They undoubtedly preceded Shenstone in priority of design, but the Leasowes* were more

* *An Account of the Leasowes*, was published by Dodsley, 1764. Shenstone died in 1763. *The Leasowes, Hagley and Enville*, (by G. Marshall) 2 vols. 8vo.

“The Leasowes—where the ideas of pastoral poetry appear so lovely as to endear the memory of their author, and justify the reputation of Mr. Shenstone, who inhabited, made, and celebrated the place. It is a perfect picture of his mind; simple, elegant and amiable; and will always suggest a doubt, whether the spot inspired his verse; or whether, in the scenes which he formed, he only realised the pastoral images, which abound in his songs.” *Whateley's Essay*, p. 162.

Dr. Johnson is rarely to be quoted for his opinions on the “Picturesque,” yet of Shenstone he observes, “it must be confessed, that to embellish the form of nature is an innocent amusement; and some praise must be allowed, by the most supercilious observer, to him who does best, what such multitudes are contending to do well.” *Works*, v. ii. p. 278.

The “Genius Loci” fled, when its first master departed. No subsequent possessor has preserved its inexplicable charm, to the same perfection, and it has now returned to its former destination of a grazing farm. Very few of the ornamented spots, particularised in confirmation of his opinions, by Whateley, in 1765, have existed for fifty years.

generally visited and admired, for the exhibition of true pastoral simplicity, such as is the peculiar characteristic of his well-known poetical effusions. Alas! that the genius who inspired him with taste to imagine and perfect this elysium, could not protect him from the dæmon of poverty!

————— “ E'er expense

Had lavished thousand ornaments, and taught
Convenience to perplex him—art to pall,
Pomp to disgust, and beauty to displease.”

How different from his, was the fate of Pope, Mason, Knight, and Price, whose gardens and pleasure-grounds were completed by their competent wealth; and are the ablest commentary upon their system and opinions, by a practical illustration. It has been justly observed, “that Pains-hill has every mark of creative genius, and Hagley of the correctest fancy, but the most intimate acquaintance with nature, was formed by Shenstone.” The Leasowes were remarkable for the number of elegant and apposite inscriptions, though not so profusely introduced as at Stowe, where they were first applied.

About this time a professor named — Wright, obtained patronage, and appears to have deserved

Shenstone was peculiarly felicitous in the management of his waterfalls. *Gilpin's North Tour*, v. 1, p. 63. One of the largest and most resemblant of nature, now to be seen, is at Bow-wood, Wilts, the Marquis of Landsdowne's, which was originally designed by Mr. Hamilton.

it. He distinguished himself first at Lord Barrington's, in Berkshire, and made the terrace and river at Oatlands ; but as he designed only, and did not contract for the execution, he had little employment. He introduced the decoration of coppice-woods by planting them with roses.

Launcelot Brown had the supreme controul over the art of modern gardening during the course of nearly half a century. He had been bred as a kitchen gardener at Stowe. Having been recommended by Lord Cobham to the Duke of Grafton, at Wakefield Lodge, Northamptonshire, he directed the formation of a large lake, and afterwards at Blenheim, where he covered a narrow valley with an artificial river, and gave a character to a lofty bridge. He exultingly said, that "the Thames would never forgive him."* His chief excellence was certainly confined to such imitations, only when they were upon a large scale. He soon rose into the highest reputation

* Mr. Price sarcastically observes, "that nothing can be more alike than a sheet of water, and a real sheet, and that wherever there is a bleaching ground, the most exact imitations of Mr. Brown's lakes and rivers, might be made in linen, and they would be just as proper objects of jealousy to the Thames, as any of his performance—I am aware that Mr. Brown's admirers with one voice, will quote the great piece of water at Blenheim, &c. &c." v. i. p. 317.

Brown used the word "capability," so invariably in all his consultations, that it was applied to him as a ridiculous distinction, from others of the name. He died in 1783.

and patronage, and was consulted rather upon a complete renovation of scenery, and destroying what had been done by his predecessors, even by Kent, than in creating original places. Croome in Worcestershire, and Fisherwick in Staffordshire, are the only works entirely new, as taken from fields. But it would be barely possible to enumerate all the villas and their environs which he re-modelled, according to the system upon which he acted, with persevering uniformity, for he was a consummate mannerist. His reputation and consequent wealth gave him almost exclusive pretensions.* Clumps and belts were multiplied to a disgusting monotony, and abounded in every part of the kingdom. The ancient avenues dis-

* Both Knight and Price are the strenuous antagonists of the new system, in which "clumps and bareness only are approved." "*Si natura negat—facit indignatio versum,*" says Juvenal, and never more truly than in the following quotation.

—— "See yon fantastic band
With charts, pedometers and rules, in hand!
T' improve, adorn and polish, they profess,
But *shave* the Goddess whom *they* come to dress."

Landscape, v. 261, 2d. Edit.

And Mr. Price exclaims—"What must be the fate of men who have been tethered all their lives in a clump or a belt?—

Ess. of Picturesque, v. 1, p. 66.

His idea of a "clump," in contradistinction to a group, is "any close mass of trees of the same age and growth, totally detached from all others."

Mason, in a letter to Gilpin, says, I have uniformly discarded the awkward word 'clump,' whenever it occurred,

appeared, as if before the wand of a magician; every vestige of the formal or the *reformed* taste was forcibly removed. Whatever approached to a right line, was held in abhorrence.

When the master of the magic shew,
His transitory charm withdrew,
Away the illusive landscape flew."

T. Warton, Od.

Brown's influence upon public opinion produced, in time, two memorable controversies, which may be styled the "Chinese," and the "Picturesque," and which may require a subsequent notice.

Yet, during his high career, he found some of the most approved theorists to gratify him with no measured praise. Mr. Walpole is courtly and discreet, as far as not becoming his partizan. Whateley treats him with bare allusion; but Mason gives an unequivocal encomium, whilst he afterwards combats his principles.*

By his partizans, Brown has been complimented as "the living leader of the powers of nature, and the realizer of Kent's Elysian scenes;" an immoderate praise which has excited the most severe contempt. But, in candour, he should not and have always used "tuft" in its stead, in my *English Garden*.

* ————— "Bards yet unborn
Shall pay to Brown, that tribute fittest paid
In strains the beauty of his scenes inspire."

English Garden, B. 1, v. 532.

have been charged with all the faults of his numerous followers. He was not likely to form himself upon the pictures of Salvator, Claude, or Poussin, who was himself ignorant of mechanical drawing. His principles were known, and his plans manufactured by others. "His management of water was more worthy of admiration than of grounds or plantations, in which his mind appears to have been occupied by a single object, not consulting, in some instances, the genius of the place.* The uniformity of "clumps and belts" (as he called them) by such constant repetition has lost its claim to our surprise or approbation; and that claim originated as much in the novelty, as the beauty of the objects. Unlike the

* Repton, in his "*Enquiry into the changes of Taste in Landscape Gardening*," offers the following defence of Brown. "After his death he was immediately succeeded by a numerous herd of his foremen and working gardeners, who from having executed his designs, became *consulted* as well as *employed* in the several works which he had entrusted them to superintend. And this introduced all the bad taste attributed to Brown, by enlarging his plans. Hence came the mistaken notion, that greatness of dimensions would produce greatness of character: hence proceeded the immeasurable length of naked lawn: the tedious length of belts and drives: the useless breadth of meandering roads: the tiresome monotony of shrubberies and pleasure-grounds: the naked expanse of water unaccompanied by trees, and all the unpicturesque features which disgrace modern gardening, and which brought on Brown's system the opprobrious epithets of "bare and bald." p. 8.

instance of the prophet of old, his mantle has been appropriated to themselves by numerous successors; unless indeed the precedence claimed by Repton, be allowed by the publick."

Humphry Repton next occupied the attention of many, who confirmed their opinion of his skill and taste by greatly encouraging his professional labours. Considered as an élève of Brown's school, and, at first, the zealous defender both of his system and practice, it is clear, that when he became more firmly established, he invented for himself, and trusted to his own talents. He declared himself a professor of an art, to which he gave the designation of "Landscape Gardening,"* about the year 1788, and continued his practice of "producing beautiful effects," till his death in 1818. If the character of this artist's talents be fairly examined and defined, it was more for elegant ornament and prettinesses, than for any decided effort of original genius. He studied, in

* "Why this art has been called Landscape Gardening, perhaps he who gave it the title may explain. I can see no reason, unless it be the efficacy which it has shewn in destroying landscapes, in which indeed it seems to be infallible, not one complete painter's composition being, I believe, to be found in any of the numerous, and many of them beautiful and picturesque spots, which it has visited in different parts of the kingdom." *Knight's Analytical Enquiry*, p. 214. Gray, in a letter to Dr. Wharton, congratulates himself upon having seen "one of those noble situations that *man cannot spoil*." See farther, *Mason's Life of Gray*, v. 1, p. 301, 8vo.

most instances, rather to gratify his employers by acceding to their previous intentions, than to attempt grandeur in any scene. Amenity was his leading object—colonnades of wicker-work covered with flowering shrubs, or large conservatories,* in fanciful forms, were made the appendage of mansions, no longer as Brown had left them, bald and exposed. He continued to be admired and popular, as long as the ardour for improving places, and the fashion itself lasted. Nor can it now be said that it has passed away.

What may be called the literary history of gardening, shall be succinctly and impartially attempted; and the Editor feels the obligation of the last quality, because it is almost entirely controversial, and his own incompetency to arrive at any decision, different from those which have been most generally received.

To follow the series of publications, either didactic or controversial, omitting such as have appeared from the reign of Elizabeth to that of Charles II. because they are merely gardeners' directories—the first was that of Stephen Switzer, a servant of London and Wise, who enters more

* He had the encouragement of Mason for this introduction.

“A glittering fane—where rare and alien plants

Might safely flourish—

High on Ionic shafts he bade it tower

A proud rotunda.”

English Garden, B. 4, p. 218.

into a scientific detail of their practice, and describes "a beautiful *rural* garden" at Dyrham, in Gloucestershire—which of all his examples is the most artificial.*

Of Addison and Pope due notice has been taken.† Mr. Whateley's is the earliest regular treatise on the "New School of Gardening," the professed object of which was to promote the harmonious composition of ornamented nature.

This Essay‡ or disquisition is in its plan peculiar to himself, purposely to appear as if originating solely in his own conception of the subject. He refers to no previous author for criticisms, but occasionally describes and comments upon, with great taste and discrimination, several of the ornamented grounds which had been formed before, and about his own time. His divisions, as they respect the elements of the art, are very distinctly made, and elucidated occasionally by these

* *Ichnographia Rustica. The Nobleman, Gentleman and Gardener's Recreation*, 3 vols. 8vo. 1718, by Stephen Switzer, several years servant to Mr. London and Mr. Wise.

† Thomson, who so greatly assisted Lord Lyttelton, in the formation of Hagley, should not be deprived of his merited praise. "The Seasons, in the opinion of Dr. J. Warton, contributed in no small degree to influence and to direct the taste of men in this art, which had for its object the production of natural beauty." *Alison on Taste*, v. ii. p. 103, 8vo. 1800.

‡ *Observations on Modern Gardening, illustrated by descriptions*, 8vo. Second Edition, 1770. Published anonymously, but written by Thomas Whateley, Esq. Secretary of the Treasury, in 1765.

examples, with useful hints for their application. His work is purely didactic, and is still held in estimation. His style is elegant and correct. In the edition of Shenstone's works, v. 2, p. 225, (1764) are inserted his "*Unconnected thoughts on Gardening*," the basis of his own practice.

"An Essay on Design in Gardening," by Mr. G. Mason, was first published in 1768, at that time without his name, which was given in a second enlarged edition, in 1795.* These strictures upon contemporary essays, are enlivened by some sensible preceptive remarks, which compensate for want of novelty. He says, that many subsequent writers have adopted his ideas, though he by no means, charges them with plagiarism. It is probable, that Mr. Walpole had written the first thoughts of his "Essay on Modern Gardening," before its date 1770; and that in the first instance, the appearance of the treatises of Whately and Chambers suspended their publication until that period. This elegant little work will be read with information and pleasure, long after the controversy and the metaphysics, with which the subject has been visited, are absorbed in the gulph of time. No definition of modern gardening has exceeded in justness, that given by him, "the art of creating landscape," or "the attempt to imitate that scenery, which nature and fortune

* *An Essay on Design in Gardening, first published in 1768, now greatly augmented, by G. Mason, 8vo. 1795.*

had denied to the possessors of any particular spot."

The success which attended Brown and his labours, had now reached its zenith; yet he had not then obtained the royal patronage, as head gardener at Hampton Court. Mr. Chambers (afterwards Sir William) became the intrepid champion of a novel system,* and a severe expositor of the many absurdities which abounded in that introduced by Brown, and was sanctioned by the prevailing fashion.† In early life, he had

"*A Dissertation on Oriental Gardening, by Sir W. Chambers, Knt. Comptroller General of His Majesty's Works, 4to. 1772.* In his preface, he observes, "I may therefore, without danger to myself, and it is hoped without offence to others, offer the following account of the Chinese manner of Gardening, which is collected from my own observations in China, from conversations with their artists, and remarks transmitted to me at different times, by travellers. A sketch of what I have now attempted to finish was published some years ago; and the favourable reception granted to that, induced me to collect materials for this," p. 8. *Plans, Elevations and Perspective Views of the Gardens and Buildings at Kew, by Sir W. Chambers, fol. 1765.*

† "In England, where the ancient style is held in detestation, and where, in opposition to the rest of Europe, a new manner is universally adopted, in which no appearance of art is tolerated, our gardens differ very little from common fields, so closely is common nature copied in most of them; there is generally so little variety in the object, such a poverty of imagination in the contrivance, and of art in the arrangement, that these compositions rather appear the offspring of chance than design; and a stranger is often at a loss to know whether he be walking in a meadow or a pleasure-ground, made

seen China; and was enchanted by the description of the imperial gardens. With a mind fully impressed with their excellence, he published his memorable dissertation on "Oriental Gardening." His first attempt in that style was at Wroxton, in Oxfordshire, for Lord Guildford, on a very small scale;* but soon afterwards his views were allowed a great expansion, at Kew, under the patronage of the Princess Dowager of Wales. There he constructed a pagoda 163 feet in height,—"a work to wonder at," till it was levelled with the ground. The dispute between these artists was occasioned by Lord Clive's having preferred Brown to make the alterations at Claremont. In the Preface to the treatise, Chambers had indulged himself in much ridicule of the fashionable gardeners, and his rival applied the sarcasm to himself.† Brown, undoubtedly was much too un-

at a very considerable expense; he sees nothing to amuse him, nothing to excite his curiosity, nor any thing to keep up his attention." p. 5.

* "There are several paltry Chinese buildings and bridges, (at Wroxton) which have the merit or demerit of being the progenitors of a very numerous race, all over the kingdom; at least they were of the very first," *Walpole's Correspond.* v. 1, p. 300.

† "At his first entrance, the stranger is treated with the sight of a large green field, scattered over with a few straggling trees, and verged with a confused border of little shrubs and flowers: upon farther inspection he finds a little serpentine path, twining in regular *esses*, amongst the shrubs of the border: upon which he is to go round, to look on one side, at

lettered to answer Chambers, who was possessed of acuteness and talent, however perversely directed; but he had very able vindicators, not indeed exclusively of his own system, but as the vigorous opposers of that, for which his antagonist had gained the royal patronage.

The great improvement suggested by Chambers was the abolition of geometrical lines and curves, and the contrary extremes of bareness, trimness, and serpentine walks, by which an equally disgusting monotony was produced. His remedy was to introduce an infinite variety of artificial embellishment; and thereby to effect continued surprise, by objects totally new to the English

what he has already seen, the large green field; and on the other side at the boundary, which is never more than a few yards from him, and always obtruding upon his sight: from time to time he perceives a little seat or temple stuck up against the wall; he rejoices at the discovery, sits down, rests his wearied limbs, and then reels on again, cursing the line of beauty; till spent with fatigue, half roasted by the sun (for there is never any shade) and tired for want of entertainment, he resolves to see no more—vain resolution! there is but one path; he must either drag on to the end, or return back by the tedious way he came."

"Such is the favourite plan of all our smaller gardens: and our larger works are only a repetition of the smaller ones; more green fields, more shrubberies, more serpentine walks, and more seats; like the honest bachelor's feast, which consisted in nothing but a multiplication of his own dinner—three legs of mutton, three roasted geese, and three buttered apples." pp. 6 and 7.

eye somewhat familiarised to Grecian forms.* His design was ungenial to our soil ; and surprise alone is not a genuine source of pleasure.

But the triumph of Chambers was very limited, and of short duration. No sooner had the " Heroic Epistle" † followed so closely upon his " Dissertation," than the national taste recovered from its aberration, the wit and irony delighted, the delicate satire was universally relished, pointed as it was by political allusions. The gardens of Kien-long, transplanted into England, were made

* " Nor have I seen or heard of curved roofs on this side of China, except in imitations introduced into this country, by one, who gave equal proofs of his taste, when he censured the temples of Athens (in his *Civil Architecture*), and designed those at Kew." *Knight on Taste*, p. 215.

† *An Heroic Epistle to Sir W. Chambers, Knt. &c. &c.* 4to. 1773. The fourteenth edition was published in 1777. This and Gray's *Elegy* were the two most popular small poems which had appeared during the last century. Of the " Postscript to the Public," which reached nine editions, the author observes,

" My pompous Postscript found itself disdained
As much as Milton's *Paradise Regained*."

Epist. to Dr. Shebbeare.

The true author of this popular poem is not known, with greater certainty, than Junius himself. The Editor well remembers some forty years ago, being present at a conversation, in which the late T. Warton was strongly pressed to say what he knew, and whether it were not written by Mason?—" Aye, Sir, written by Walpole, but *buckramed* by Mason, as I believe,"— and there is not wanting internal evidence of that fact.

to contain the court. "An Heroic Postscript" soon followed, but it was purely political, without reference to Chambers or his works. And so concluded the Chinese controversy,* a system which tended to explode the "cities of verdure," and gardens entirely dependent upon architecture, excited the notice of artists and virtuosi, both in France and Italy. The first who discussed this novel subject were Count Algarotti, and the Viscount D'Ermenonville,† by both of

* Gray observes respecting *Count Algarotti's* opinion, "there is one point in which he does not do us justice, which relates to the only taste we can call our own, the only proof of our original talent in matters of pleasure, I mean our skill in gardening or rather our laying out of grounds; and this is no small honour to us, since neither Italy nor France have ever had the least notion of it; nor yet do at all comprehend it when they see it. That the Chinese have this beautiful art in high perfection, is very probable; but it is very certain that we copied nothing from them, nor had any thing but nature for our model." *Gray's Works*, v. 2, p. 300.

† *Les Jardins, ou l'art d'embellir les Paysages, par l'Abbé De Lille, nouvelle edition*, 4to. 1801, London, (printed by subscription.)

Gerardin (Viscompte D'Ermenonville). De la Composition des Paysages, ou des Moyens d'embellir la Nature autour des Habitations, Geneva, 1777, which has been translated, with an ingenious dissertation by *D. Malthus, Esq.* 1783.

Théorie des Jardins, ou des Jardins de la Nature, par J. M. Morel, 2 tom. 8vo. 1802. 2d. Edit.

Sur la manie des Jardins Anglais par Chabanon, 8vo. 1775.

Dissertazione su i Giardini Inglesi da Hippolito Pindemonte, Verona, 1817.

The first mentioned of these authors, comparing English gardens with those on the continent, concludes his argument,

whom we were charged with having implicitly followed the Chinese.

The Abbé De Lille, who had been well received in England during the Revolution, published "Les Jardins;" in the preface to which, speaking of a poem by Le Pere Rapin, he contrasts the old French with the modern English gardening, and in the poem itself allows our national claim,

—— " mais enfin Angleterre
Nous apprit l'art d'orner et d'habiller la terre."

Chant. 3.

And Millin (*Dictionnaire des Arts*) is no less candid, "C'est aux Anglois que l'art du Jardinage doit le plus haut degré de perfection."

Of the approbation which our system had obtained, the best specimens are in Italy, in the villa Borghese, at Rome, laid out by an English painter, Jacob Moor;—Ermenonville and the Petit Trianon in France.*

" en un mot, ses jardins sont ceux de l'architecte ; les autres sont ceux du philosophe, du peintre et du poete."

* Of the architectural gardens in Italy, the most remarkable are those of Isola bella, in the Borromæan lake ; Villa d'Este, at Tivoli ; and Albani, at Rome. It is in fact no unmerited compliment to Mr. Walpole, to remark, that his Essay having been translated, as before mentioned, by the Duc de Nivernois, first spread taste and information on the new art in France, and excited the attention of their native authors. The Chinese system, by Chambers, had been likewise circulated among amateurs on the continent. *Les Jardins ou l'Art d'Embellir les Paysages*, 4to. London, 1801.

The "English Garden," a didactic poem in blank verse, by W. Mason,* had been begun in 1767; but the first book only appeared in 1772, and the last, ten years afterwards. It is deservedly considered as a classic performance. His poetical rival, T. Warton, declared his opinion, "that it was a work in which didactic poetry is brought to perfection, by the happy combination of judicious precepts, with the most elegant ornaments of language and imagery."

The friend and literary ally of Mason was William Gilpin, Vicar of Boldre in Hampshire. This amiable man proved sufficiently, how compatible the science and pursuit of the arts may be made, with the duties of a Christian minister, in which he was most exemplary. He sought picturesque scenes, throughout the wide field of nature; and personally examined them, by a series of Tours, into the extreme points of Britain; making very numerous sketches of every object which might illustrate his written observations. It must be confessed, that he preferred a striking effect to an accurate portrait. Most strictly observant was he of the Horatian precept, and kept his MSS. more than nine years before he submitted them to the press. Some indeed did not appear until after his death.† Yet, during the long interval,

* *The English Garden, by William Mason, M. A. 8vo. 1783, with a Commentary by W. Burgh, Esq. LL.D.*

† A general view of Mr. Gilpin's publications, with their

he communicated them to Gray, Mason, and Sir J. Reynolds, soliciting their emendations. He received them most courteously; and where he retained his own former opinion, he acknowledges

successive dates, may interest those who remember how much they were gratified by them as they appeared.

1. *Tour down the Wye*, 1782, 8vo. dedicated to Mason; where he observes that he had communicated it to Gray, "than whom no man was a greater admirer of nature, nor admired it with a better taste." 2d edition; 1792, 8vo.

2. *An Essay on Prints*, first edition, 8vo. 1767; the 4th and improved edition, 8vo. 1792.

3. *Northern Tour*. Observations on the Mountain and Lake Scenery in Cumberland and Northumberland, 2 vols. 3d. edit. 1792, 8vo. Dedicated to Queen Charlotte, to whose inspection the MS. had been submitted.

4. *Scotch Tour*, 2 vols. 2d Edit. 8vo. 1792.

5. *Forest Scenery*, 2 vols. 1794, 2d edit. 8vo.

6. *Three Essays on Picturesque Beauty*, &c. 8vo. 2d Edit. 1794.

7. *Western Tour*, 8vo. 1798.

Posthumous.

1. *Tour on the Coasts of Hants, Sussex and Kent*, 8vo. 1804.

2. *Two Essays*. On the author's method of executing rough sketches, 8vo. 1804.

3. *Observations on Parts of Cambridgeshire, Norfolk, &c.* written in 1774, 8vo. 1809.

By Mr. Gilpin's will, the whole of his unpublished MSS. drawings, and books of drawings, were bequeathed to the foundation of a school for his parishioners at Boldre, which he had built and supported during his life. There were 140 large lots, sold by auction in 1804, which produced nearly 1000*l.* There was shewn an honourable competition among his friends and admirers, who should possess the greatest number of his genuine works. These were chiefly imaginary.

it with diffidence, still with a firm conviction of its truth. The character of his style is terseness; and by sedulously reconsidering his positions, and remoulding his sentences, he rarely becomes obscure. His volumes soon gained extreme popularity; and deserve to retain it as long as elegant literature continues to be cultivated in this nation. His opinions have been cited, with the utmost deference, during the whole controversy.

We must now enter upon thorny paths, and encounter metaphysical disquisitions upon the "True Picturesque;" and replies, which abound in sarcasm, rather than convincing argument.* Nearly contemporary in their appearance before the public (1794), were the "Essays on the Picturesque," by Uvedale Price, and the "Landscape," a Poem, by R. Payne Knight. These two gentlemen were associated in friendship, talents, and similar pursuits of literature; and possessed large domains in the same county, which their opulence enabled them to cultivate and embellish, as beautiful examples of taste, Mr. Knight's poem was written purposely to satirise Brown's practice, as

* *Essays on the Picturesque, as compared with the Sublime and Beautiful, and on the use of studying pictures, for the purpose of improving real landscape, by Uvedale Price, Esq. 1794. A Letter to Mr. Repton, on Landscape Gardening, 8vo. 1795. These were collected, with additions, into three vols. 8vo. 1810.*

The Landscape, a Didactic Poem in three Books, by R. P. Knight, addressed to Uvedale Price, Esq. 4to. 1794; a second edition, 1798.

modified by Repton. He invokes his friend, to whom the poem is addressed—but not as Pope invokes Bolingbroke. In order to make the layers out of ground still more worthy of ridicule, he employs the graphic art, and inserts two etchings by Hearne—one, a scene dressed in the modern style, and the other undressed.* He adds, “that my representation of the effects of both may be perfectly fair, I have chosen the commonest English scenery.”

Mr. Price† says, that “the chief object he has had in view, was to recommend the study of pictures, and the principles of painting, as the best guide to that of nature, and to the improvement of real landscape.” But, that paintings were to be used as studies, and not as models.” He brings into comparison what is called “dressed scenery,”

* Mr. Repton observes, (*Enquiry into the Changes of Taste, &c*) “that these two etchings, though intended as examples of good and bad taste, serve rather to exemplify *bad* taste, in the two extremes of artificial neatness and wild neglect.” p. 136. Replying to Mr. Knight’s censure of the term Landscape Gardening, he says “that he adopted it because the art can only be advanced by the united powers of the landscape painter and the practical gardener.” p. 43.

† This opinion appeared first in *Barrington’s Account of Gardens*, already quoted. “Kent hath been succeeded by Brown, who hath undoubtedly great merit in laying out pleasure grounds; but I conclude that in some of his plans, I see rather traces of the kitchen gardener of old Stowe, than of Poussin or Claude Lorraine. I could wish therefore that Gainsborough gave the design, and Brown executed.”

and “a painting of the most ornamental kind,” and then draws a conclusion from “two real scenes; the one in its picturesque unimproved state, and the other when dressed and improved, according to the present fashion.” “The moment (he asserts) that this mechanical common-place operation, by which Mr. Brown and his followers have gained so much credit, is begun—adieu to all that painters admire.”*

In the next year, a “Review”† of both these

* ————“ where Claude extends his prospect wide
O'er Rome's Campania, to the Tyrrhene tide.
(Where towers and temples mouldering to decay
In pearly air appear to die away,
And the soft distance melting from the eye,
Dissolves its form into the azure sky.”)

Landscape, B. 1, v. 232.

“To apply the art of painting so as to produce only striking effects of colour and chiaro-scuro, was unknown to Claude Lorraine. He contemplated the beauty and grandeur of nature as the legitimate elements of his art. The times of the day, the seasons of the year with all their attributes, were by him combined, and selected to give grace and beauty to his compositions. Hence, all that is elegant or refined in art or nature he appropriated to make his pictures partake of the poetical beauties of Virgil or Tasso. Light-and-shadow and colour are employed by him to produce these effects only, whereas the picturesque painters, like Salvator Rosa, consider colour and chiar'-oscuro, as their sole aim and end; consequently objects rugged and irregular, suited to produce the most brilliant effects of light and shadow are by them preferred and selected.” D.

† *A Review, &c.* by the author of *Planting and Ornamental*

works jointly, was published by W. Marshall. He combats single points, with victory only, in his intention ; not to promote the science by any new or valuable information ; and uses ridicule as his weapon ; but of which he shows no dexterous management. A practical agriculturist is not better qualified to decide upon what constitutes the picturesque, than he who thinks that Salvator and Claude are infallible guides ; and so it must ever fare with mere unbending system, wherever it may be applied.

Repton's Letter to Mr. Price was an appeal, much better conducted ; and occasioned a reply of considerable length " on the practice as well as the principles of landscape painting, as applied to landscape gardening." The Professor pursued his avocation with celebrity and consequent advantage, and declared, " that the elegant and gentlemanlike manner, in which Mr. Price had examined *my* opinions, and explained *his own*, left no room for farther controversy." Notwithstanding, after nearly " the date of stubborn Troy," the controversy was again renewed — "*rursus bella moves*?"* Both the champions of the " true pic-

Gardening, 8vo. 1795. The author was *W. Marshall*, who was afterwards patronised by the Board of Agriculture, and published several Surveys and Reports.

* *An Analytical Inquiry into the Principles of Taste*, by *R. P. Knight*, 8vo. 2d. Edit. 1805. Mr. Knight died in 1824. He was eminently conversant with the learning and antiquities of

turesque" felt that their triumph was incomplete, so long as their rival continued both to practise, and to publish with singular success.* New treatises from them abounded in unequivocal reprobation of his system. He collected his forces, by no means to be contemned, into a last pamphlet, with vivacity and confidence; but not with metaphysical precision, as to the definition of terms. To many readers, he therefore appeared to have gained an advantage on insulated points, but he generally argues from extreme cases.†

Greece, and deserved well of his country, by the bequest of his magnificent collection to the British Museum.

* Mr. Repton died in 1818. His principal publications are, *Sketches and Hints on Landscape Gardening*, 4to. 250 copies, 1794. *A Letter to Uvedale Price, Esq.* 1794, 8vo. *Observations on the Theory and Practice of Landscape Gardening; including some Remarks on Grecian and Gothic Architecture, collected from various MSS. in the possession of different Noblemen and Gentlemen, for whose use they were originally written. The whole intended to establish fixed principles in the respective arts. By Humphrey Repton, Esq. Illustrated by many coloured prints*, 4to. 1803. Mr. R. was accustomed to furnish his employers with drawings and descriptions of his proposed improvements, which he styles "a red book," in which, by means of coloured slides, he exhibited both the real and the intended scenery.

An Inquiry into the Changes of Taste in Landscape Gardening; to which are added, some Observations on its Theory and Practice, including a Defence of the art, by H. Repton, 8vo. 1806.

Fragments on the Theory and Practice, &c. a republication of the former, with additions, *Imp.* 4to. 1816.

† He retorts adroitly upon Mr. Price, "that he was surprised to find in his Essay, so many observations which he had himself made in conversations with that Gentleman—but in

The whole question now rested with the public; which circumstance gave the metaphysical friends leisure to inquire into the precise meaning of their own positions, to make distinctions the most minute, and differences, not easily to be comprehended by ordinary and unpractised minds.

Burke had laid down as an axiom, that "beauty consists in smooth undulating surfaces, flowing lines, and colours that are analogous to them." Sir J. Reynolds (as Mr. Knight remarks) had a very decided difference with him upon this point, and yet it never cooled the warmth of that friendship which remained till death separated them.* "The great fundamental error which prevails throughout the otherwise and able and elegant essays on the Picturesque, is seeking for distinctions in external objects, which exist only in the modes and habits of viewing them." He then controverts Mr. Price's opinion concerning the cause of beauty, in the temple of Vesta, commonly known as the Sibyl's temple at Tivoli; who complains of a want of candour, that these strictures were not privately communicated, before the public were made a party in the dispute.† In return

acquiring knowledge, it is natural to remember any new ideas gained, without always recollecting the source, from which they were derived." *Inq.* p. 80, n.

* *Inquiry*, p. 4, *Advertisement to the 2d. edition*, p. iv.

† *Essays*, v. 3, p. 399, where Mr. Price quotes and applies

—— belli commercia Turnus

Sustulit illa prior.

Virg.

Mr. Knight says, "that he never embraced any speculative opinion with that eagerness of parental affection which engages the feelings of the heart, in support of the theories of the head."

And here let the investigation cease.—Painful would it be to observe the heat gradually exasperated 'till it reached the point of actual ebullition, and the question, in the literary world, is set at rest. Historical accuracy has rendered this slight statement necessary, as having formed an epocha in the art of modern gardening, and upon that account only.

He replies to Mr. Repton—"according to the distinction I have made, the picturesque, by being discriminated from the beautiful and sublime, has a separate character, and not a mere resemblance to the art of painting."

With respect to the term "PICTURESQUE," it is novel in our language, and is not recognised by Johnson. By Mr. Knight's authority, "we may write either *picturesque* and *sculpturesque*, from *pictura* and *sculptura*, or the same from *pictor* and *sculptor*, the first signifying after the manner of the arts, and the latter after the manner of the artists; the latter appears to be most proper, and in words not yet naturalised, propriety may be preferred to etymology." *Gilpin (W. Tour, p. 328)*, sensibly remarks, "picturesque is a word but little understood. We precisely mean by it, that kind of beauty which would look well in a picture. Neither cultivated grounds laid out by art, nor improved by agriculture, are of this kind."

The several authors upon this subject, have the oft-repeated terms of "belt and clump, bare, bald, and shaven: smoothness; roughness; ruggedness; picturable; picturesque; picturesk, and *pittoresco*,"—*cum multis aliis*. These approach as nearly to jargon as the vocabulary of past times and scenes, that are no more.

It seems to have been the fate of this, in common with other arts, that its genuine principles can only be confirmed by time and experience; and when the love of novelty, and the ambition of singularity or improvement shall have yielded to truth, we may hope for eventual perfection, founded upon rules from which it will ever be dangerous to depart.

Taste, when not under the guidance of good sense, will degenerate into whimsical conceits and absurd anomalies, which instantly detect themselves. Pope's, which was the first given, is the best maxim —

“CONSULT THE GENIUS OF THE PLACE, IN ALL.”



The Vicar's Garden, Letherhead, Surrey.

ADDENDA.

The following notices relating to various artists have occurred since the former publication of these volumes, but not being considerable enough to furnish separate articles, are here added for the information of those who would form a more complete catalogue, or continue these volumes.

Alan de Walsingham was one of the architects of the Cathedral of Ely. Vide *Bentham's Hist. of Ely*, p. 283.

John Helpstone, a mason, built the new tower at Chester in 1322.

John Durol and Roger Keyes were employed as surveyors and architects by Archbishop Chichele. V. *Life of that prelate*, p. 171.

Robert Smith, a martyr, was a painter for his amusement. *Life of Sir Thomas Smith*, p. 66.

Sir Thomas Smith built Hill-hall in Essex. Richard Kirby was the architect, *ib.* p. 228.

Sir Thomas Tressam is mentioned by Fuller in his *Worthies of Northamptonshire*, as a great builder and architect, p. 300.

Francis Potter, Fellow of Trinity-College, Oxford, painted a picture of Sir Th. Pope. V. *Warton's Life of Sir Th.* 2d. edit. p. 164.

In the hall of Trinity College, Oxford, is a picture of J. Hayward by Francis Potter, *ib.* p. 161; where it is also said that one Butler painted at Hatfield, p. 78. A glass-painter, and his prices mentioned, *ib.*

Cornelius de Zoom drew the portrait of Sir W. Cordall in St. John's college, *ib.* p. 227.

James Nicholson, a glass-painter, *ib.* p. 16.

Dr. Monkhouse, of Queen's College, Oxford, has a small picture on board, $4\frac{1}{2}$ inches by $3\frac{1}{2}$, containing two half-length portraits neatly executed. The one has a pallet in his hand,

the other a lute ; the date 1554, and over their heads the two following inscriptions :

Talis erat facie Gerlachus Fliccius, ipsâ
 Londoniâ quando Pictor in urbe fuit.
 Hanc is ex speculo pro caris pinxit amicis,
 Post obitum possint quo meminisse sui.

Strangwish thus strangely depicted is ;
 One prisoner for thother has done this.
 Gerlin bath garnisht for his delight
 This woorck whiche you se before your sight.

It is conjectured that these persons were prisoners on the account of religion in the reign of Queen Mary.

Some English painters, of whom I find no other account, are mentioned in the *Academy of Armory by Randle Holme*, printed at Chester, in fol. 1688. “ Mr. Richard Blackborne, a poet, for a fleshy face ; Mr. Bloomer, for country swains and clowns ; Mr. Calthorpe, painter from life ; Mr. Smith for fruit ; Mr. Moore, for general painting ; Pooley for a face ; Servile for drapery ; Mr. W. Bumbury, Wilcock and Hodges from life ; Mr. Poinces for draught and invention ; and Mr. Tho. Arundel for good draught and history.” Vide book iii. chap. 3, p. 156.

In the collection of the Earls of Peterborough at Drayton was a portrait of the first Earl of Sandwich by Mrs. Creed, and a view of the house by Carter.

I have a poem printed on two sides of half a folio sheet of velom by Laurence Eusden, addressed to Mr. John Saunders, on seeing his paintings in Cambridge. I suppose the paintings and poetry were much on a level.

A picture of the Court of Chancery in the time of Lord Chancellor Macclesfield, and given to the Earl of Hardwicke by Dr. Lort, was painted by Farrars ; to whom is a poem addressed by Vincent Bourne, printed in the works of the latter.

Charles Lucy studied at Rome, and was scholar of Carlo Cignani, and was aged 22, in 1715. A copy by him from his master was sold at Mr. Gouge’s auction in that year.

The collection of pictures by himself and others, of Mr. Comyns, was sold by auction at Monmouth-house, Soho-square, Feb. 5, 1717.

Nicolo Casana, of Genoa, died here in the reign of Queen Anne. Vide *Lives of Genoese Painters*, vol. ii. p. 16. Cæsar Corte, of the same city, was here in the reign of Queen Elizabeth. V. *Soprani's Vite di Pittori Genovesi*, vol. i. p. 101. edit. of 1768.

In June 1733, was a sale of the collection of pictures of — Sykes, portrait-painter, then lately deceased, at his house in Lincoln's-inn-fields; and

In March 1738, were sold the pictures of Walter Grimbaldson, landscape-painter, and probably a very indifferent one, for three of his landscapes sold for less than a guinea.

Edward Seymour, portrait-painter, died in Jan. 1757, and is buried in the church-yard of Twickenham, Middlesex, before the north door, with his two daughters and his son Charles.

— Lacon, a young painter in water-colours, died about 1757. He set up a puppet-show at Bath, which was much in fashion. Mr. Scott, of Crown-court, Westminster, had his head painted by himself.

Sanderson Miller, Esq. of Radway, was skilled in Gothic architecture, and gave several designs for buildings in that style in the reign of George II.

John Kirk, medallist and toyman, in St. Paul's church-yard, died Nov. 19, 1761, aged 61. Thoresby mentions the art of limning by Th. Kirke. Duc. Leod. p. 526.

— Palmer, a painter, died at Hoxton, May 15, 1762.

— Tull, who was a schoolmaster, and painted landscapes for his amusement, died young in 1762, or beginning of 1763. His prints were sold by auction in March 1763.

Edward Rowe, painter on glass, died in the Old Bailey, April 2, 1763.

The pictures of Mr. Schalk, landscape-painter, going abroad, were sold in April, 1763.

Mr. Miller, a limner, died in Southampton-street, Bloomsbury, Jan. 8, 1764.

The prints, drawings, graving-tools, and etchings of English masters, of Mr. James Wood, engraver, of James-street, Covent-garden, were sold by auction, at Darres's print-shop in Coventry-street, March 19, 1764, and the seven following evenings.

— Van Bleek, painter, died July 1764, having quitted his business on account of bad health. There is a fine mezzotinto of Johnson and Griffin, the players, after a painting of Van Bleek.

— Kelberg was a German painter, who came over in the reign of George I. He drew a whole length of Prince William, afterwards Duke of Cumberland, in the robes of the order of the Bath; and another of Ulric, a favourite Hungarian; and, I believe, a half length of the same person in my possession.

John Smith, of Chichester, landscape-painter, died July 29, 1764.

William Smith, the eldest brother, who had begun with portraits, then took to landscape, and lastly to painting fruit and flowers, died at his house at Shopwich, near Chichester, October 4, 1764.

George, the third brother, likewise a landscape painter at Chichester, published in 1770, six pastorals and two pastoral songs in quarto, and died at Chichester, September 7, 1776. He painted for the premium only three times, and obtained it each time; viz. in the years 1760, 1762, 1764.

Francis Perry, engraver, who had begun to engrave a set of English medals, and had published three or four numbers, died Jan. 3, 1765, in Carter's-lane, Doctor's Commons.

Charles Spooner, engraver in mezzotinto, died Dec. 5, 1767.

Mr. Barbor, painture in miniature and enamel, in the Hay-market, St. James's, died Nov. 7, 1767.

Maccourt, a German, painter and mezzotinter, died in Jan. 1768.

Mr. Hussey, who had been a surgeon and apothecary in Covent Garden, but had relinquished that profession and turned painter, particularly of race horses, died in Southwark,

August 26, 1769. This was a different person from Mr. Giles Hussey, whose drawings are so deservedly admired.

— Pitsala, an Italian limner, died in Wardour-street, Nov. 10, 1769.

David Morier of Berne in Swisserland died in January 1770, and was buried in St. James's, Clerkenwell. After the battle of Dettingen, he was presented by Sir Everard Falkener to William Duke of Cumberland, who gave him a pension of 200*l.* a year, which he enjoyed to that prince's death. He painted managed horses, field-pieces, &c. and drew both the late king and the present.

Miss Anne Ladd, paintress of portraits and fruits, died of the small-pox in Henrietta-street, Covent-garden, Feb. 3, 1770, aged 24.

Mr. Stamford, portrait-painter in Piccadilly, died Feb. 12, 1770.

Mons. Benoit, an engraver, brought over by Du Bosch, and known for his print of the Mock Masons, died in August, 1770.

Isaac Spackman of Islington, painter of birds, died Jan. 7, 1771.

John Collet, senior, portrait-painter, retired from business, died Jan. 17, 1771, at his house in Chelsea.

John Heins, painter in oil and miniature, died in Danvers-street, Chelsea, in 1771, and his collection was sold by auction at Exeter-Change in May of that year.

Edward Ryland, engraver, died in the Old Bailey, July 26, 1771. He was rather a printer than engraver.

Theodore Jacobson, Esq. was architect of the Foundling-Hospital in London, and of the Royal Hospital at Gosport. He was Fellow of the Royal and Antiquarian Societies, and Member of the Arts and Sciences. He died in May 1772, and was buried in the vault of his family in Allhallow's-church, Thames-street, London.

J. Sigismond Tanner, Esq.; who had been engraver of the mint for forty years, and had been appointed chief graver in 1740, but had retired from business, died at his house in Edward-street, Cavendish-square, March 16, 1773.

Mr. Ravenet, engraver, died at Kentish-town, April 2, 1774.

Mr. Barnaby Mayo, engraver and painter, died July 8, 1774.

Mr. Rooker, engraver and Harlequin, died Nov. 22, 1774.

Mr. John Kirk, engraver of medals and seals, died in Piccadilly, November 27, 1776.

James Ferguson, the astronomer, supported himself for some time by drawing heads in black lead. V. Ann. Register for 1776, in the characters.

— Canot, an engraver of views, and particularly excellent in sea-pieces, died at Kentish-town in 1777, worn out by the fatigue he underwent in engraving Mr. Paton's four pictures of the engagements between the Russians and Turks. *Gough's Topog.* 2, 289.

Thomas Lauranson, the father, painted portraits in oil, and drew and published the large prints of Greenwich Hospital. He died about the year 1778.

John Mortimer, died of a fever in Norfolk-street, Feb. 4, 1779.

Mr. Henry, engraver, died in October, 1779.

Mr. Charles White, flower-painter, died at Chelsea, Jan. 9, 1780.

Mr. Playford, of Lamb's-Conduit-street, miniature-painter, died October 24, 1780.

John Paxton, painter of history and portraits, died at Bombay in 1780.

Mr. Weightman, miniature-painter, died January 23, 1781, in Red-Lion-street, Holborn.

In *Les Tables Historiques et Chronologiques des plus fameux Peintres anciens et modernes, par Antoine Frederic Harms, à Bronswic, 1742, fol.* are these notices of foreigners who have painted in England.

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